ARTHUR DARVILL
Exclusive interview

BBC

SAVING THE DAY
The lockdown season

DOCTOR WHO MAGAZINE

The **OFFICIAL MAGAZINE**
of the BBC television series

panini magazines
ISSUE 554
SEPTEMBER 2020

TOP OF THE CLASS
Student revolt in *The Krotons*

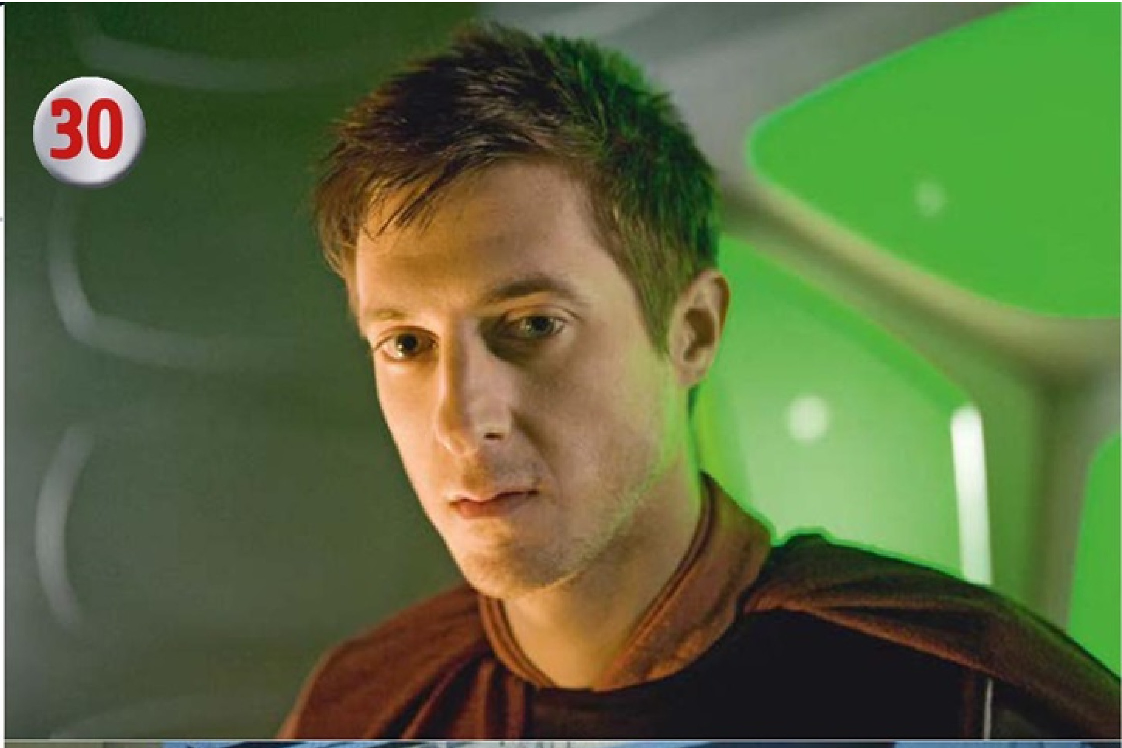
TIMELESS MYSTERIES

WHY?
HOW?
WHO?

MAKING SENSE OF DOCTOR WHO'S TANGLED CONTINUITY

Pull to Open

WIN!
DOCTOR WHO
THE COMPLETE TWELFTH SERIES
DOCTOR WHO
OUT OF TIME
DOCTOR WHO
DOCTOR WHO
THE SIXTH DOCTOR AND PERI



INTERVIEWS

30 ARTHUR DARVILL
42 CLAIRE PRITCHARD

FEATURES

12 CONTROVERSIAL CONTINUITY
16 The Doctor
20 The TARDIS
22 Gallifrey
24 Daleks
28 Cybermen
36 PARALLEL LINES
46 THE LOCKDOWN SEASON
50 THE FACT OF FICTION
The Krotons

REGULARS

4 GALLIFREY GUARDIAN
6 GALAXY FORUM
10 TIME AND SPACE VISUALISER
58 APOCRYPHA *Shada* (2003)
60 REVIEWS
68 CROSSWORD & COMPETITIONS
70 COMING SOON
74 THE BLOGS OF DOOM
75 NEXT ISSUE

BBC
DOCTOR WHO MAGAZINE

EDITOR **MARCUS HEARN**
DEPUTY EDITOR **PETER WARE**
ART EDITOR/DESIGNER **PERI GODBOLD**
DESIGNER **MIKE JONES**
EDITORIAL ASSISTANT **EMILY COOK**

PANINI UK LTD
Managing Director MIKE RIDDELL
Managing Editor ALAN O'KEEFE
Head of Production MARK IRVINE
Circulation & Trade Marketing Controller REBECCA SMITH
Head of Marketing JESS TADMOR
Marketing Executive JESS BELL

BBC STUDIOS, UK PUBLISHING
Chair, Editorial Review Boards NICHOLAS BRETT
Managing Director, Consumer Products
and Licensing STEPHEN DAVIES
Head of Publishing MANDY THWAITES
Compliance Manager CAMERON McEWAN
UK Publishing Co-ordinator EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcstudios.com

Email: dwm@panini.co.uk
Website: www.doctorwhomagazine.com
Follow us on Twitter at: @DWMtweets
Follow us on instagram at: doctorwho_magazine
Like our page at:
www.facebook.com/doctorwhomagazine

ADVERTISING Madison Bell
TELEPHONE 0207 389 0859
EMAIL jack.daly@madisonbell.com
SUBSCRIPTIONS TELEPHONE 01371 853619
SUBSCRIPTIONS EMAIL drwhomagazine@escosubs.co.uk

THANKS TO:
Dan Abnett, Guy Adams, Joanna Allen, Kat Armitage, Gemma Arrowsmith, Richard Atkinson, Bob Baker, Stephen Barber, Steve Berry, Nicholas Briggs, Andrew Cartmel, Ronan Chander, Chris Chibnall, Tosin Cole, Paul Cornell, Sue Cowley, Arthur Darvill, Russell T Davies, Gabby De Matteis, Albert DePetrillo, Sally de St Croix, Matt Evenden, Matt Fitton, Neil Gaiman, Mandip Gill, James Goss, Scott Gray, Mark Griffiths, Michael Hancock, Scott Handcock, Jason Haigh-Ellery, Derek Handley, Peter Harness, Tess Henderson, Andrew Ireland, Gareth Kavenagh, Philip Martin, Sean Mason, Ross McGlinchey, Russell Minton, Steven Moffat, James Moran, Sophia Myles, Emily Payne, James Peaty, Andrew Pixley, Claire Pritchard, Barry Renshaw, David Richardson, John Ridgway, Eric Saward, Helena Sheffield, Dez Skinn, Michael Stevens, Matt Strevens, Paul Taylor, Charlotte Tromans, Jo Ware, Herbert George Wells, Jodie Whittaker, Nikki Wilson, Stephen Wyatt, BBC Wales, Bradley Walsh, Catherine Yang, BBC Studios and bbc.co.uk

Doctor Who Magazine™ Issue 554 Published July 2020 by Panini UK Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks.

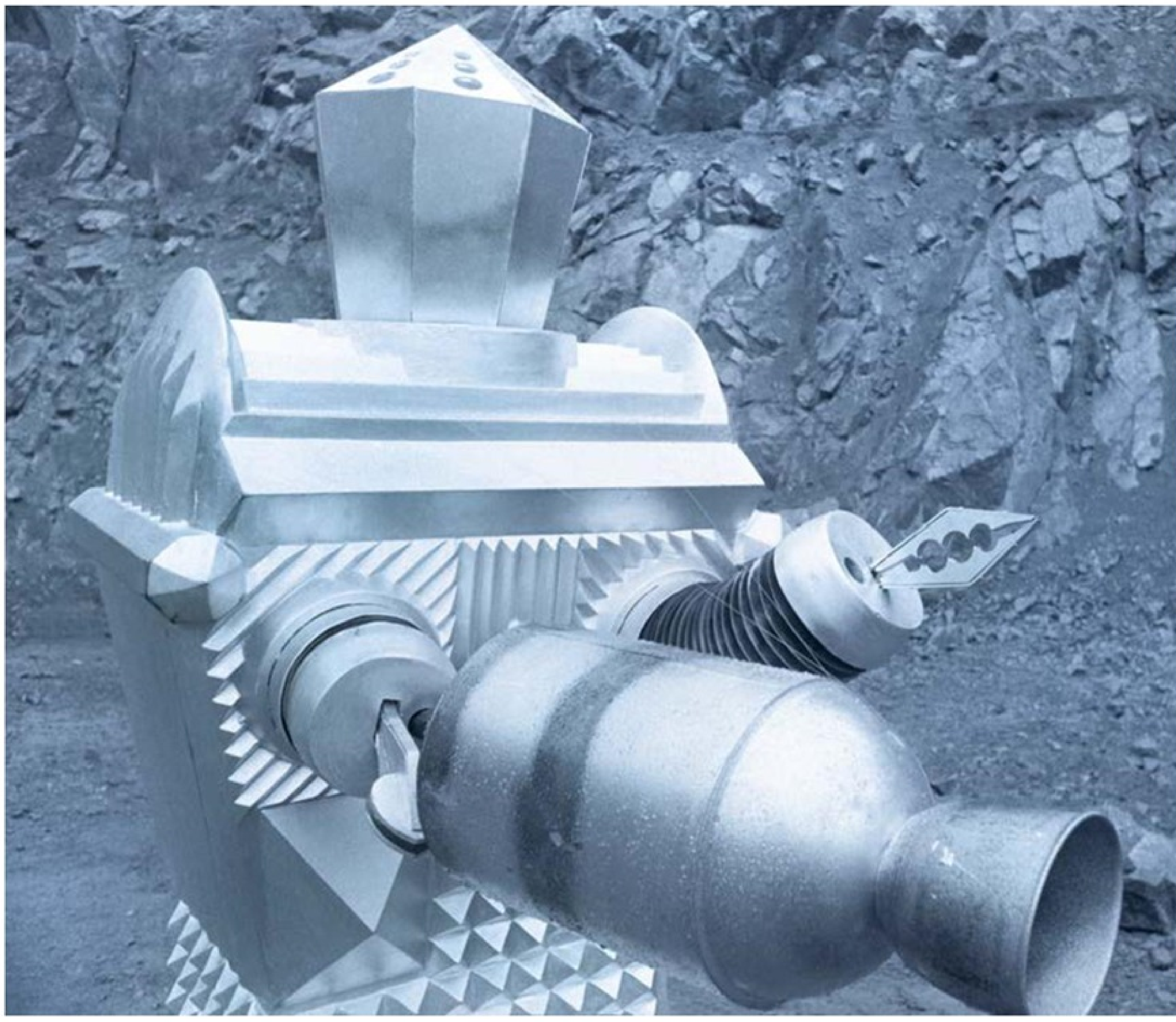
BBC, DOCTOR WHO (word marks, logos and devices), TARDIS, DALEKS, CYBERMAN and K-9 (word marks and devices) are trademarks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo and insignia © BBC 2018. Dalek image © BBC/Terry Nation 1963. Cyberman image © BBC/Kit Pedler/Gerry Davis 1966. K-9 image © BBC/Bob Baker/Dave Martin 1977. Thirteenth Doctor images © BBC Studios 2018. Licensed by BBC Studios. All other material is © Panini UK Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. All views expressed in this magazine are those of their respective contributors and do not necessarily represent the views of **Doctor Who Magazine**, the BBC or Panini UK. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Panini and the BBC are not responsible for the content of external websites.

If you think lockdown went on for ages spare a thought for the Doctor – she's been stuck inside since the end of *The Timeless Children*!

Newstrade distribution: Marketforce (UK) Ltd, 3rd Floor, 161 Marsh Wall, London, E14 9AP 020 3787 9001. ISSN 0957-9818

Welcome

DWM 554



Andrew Pixley isn't just a legend among **Doctor Who Magazine** writers – he's also a comedy historian and connoisseur of the highest order. When he sends an email to the team with a recommendation for viewing, it's always worth taking a look. This is how I came to watch *The Kemps: All True*, a mock documentary about the brothers best known for their central role in the 1980s New Romantic band Spandau Ballet, as well as acting gigs in *EastEnders* and feature films such as *The Krays*.

The programme was written and directed by Rhys Thomas, who previously brought us *The Life of Rock with Brian Pern*. Thomas has mastered this style of satirical, but essentially affectionate, mockumentary. He also seems to be something of a *Doctor Who* fan. Among the highlights of *The Kemps: All True* was a very funny sequence repurposing footage from 1971's *Terror of the Autons*. There was a less conspicuous nod to *Doctor Who* elsewhere in the programme, when Thomas snuck in an echo from the 1960s that was instantly recognisable to me and, I suspect, many other fans. Hearing the droning, hypnotic *Kroton Theme* in the background of *The Kemps* reminded me just what a remarkable piece of sound design it is.

Why is the theme so ingrained in my memory? Because I belong to the generation of fans that first experienced *The Krotons* when it was repeated on BBC2 in November 1981. These were pre-VHS days for my family, so the only way to relive the story was by recording it on an audio cassette. I listened to that serial over and over again, so it's perhaps unsurprising that I still remember the *Kroton Theme* so well. For me, it's more evocative than many of the more commonly heard Radiophonic Workshop creations from *Doctor Who*'s black-and-white era. When we compiled the music CD for the Deluxe Edition of issue 547 I insisted on its inclusion.

By coincidence, *The Krotons* is the subject of this issue's *Fact of Fiction* (on page 50). I was surprised to discover that it came in at a lowly 207 out of 214 stories in **DWM**'s 'First 50 Years' poll of 2014. I don't know anyone who counts this serial among their absolute favourites, but I honestly thought that the nostalgia so many of us feel for the 1981 repeats would have cast a more sympathetic light on these episodes.

As life in semi-lockdown continued, I pondered whether to dust off my DVD of *The Krotons*. I decided against it. My vivid memories of the eerie way it sounds could so easily be compromised by the way it looks. For now, at least, my entirely biased judgement remains intact – *The Krotons* is a classic.

In the next issue, we have an unmissable exclusive on another Second Doctor story that *sounds* very disturbing. But how will the new animated version of *Fury from the Deep* look? Be here on 20 August to find out.

Until then, stay safe.

Marcus

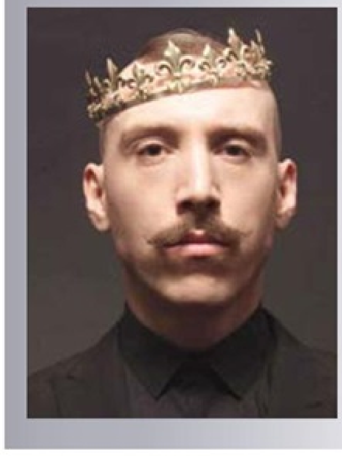
THIS ISSUE'S CONTRIBUTORS INCLUDE

Jim Sangster

Jim is back to review some more action figures, on page 64. During lockdown he began reading the Target *Doctor Who* novelisations from the start and in publication order. He has a new-found admiration for David Whitaker since realising he was reading *The Crusaders* for the first time. He's now 20 books in, so just 140 to go...

Jamie Lenman

Jamie is a 37-year-old man who recently read the Target novelisation of *Terminus* while watching his VHS copy of the television version almost simultaneously. He has also become completely addicted to the online *Doctor Who* game *Thirteen*, but managed to tear himself away long enough to write and illustrate the Big Finish reviews on page 60.



Matt Charlton

During lockdown Matt took part in The Quiz of Rassilon, reappraised *The Rings of Akhaten* in the Tweetalongs and attended lots of virtual conventions. He's also watched his two 'comfort' *Whos*, *The Dominators* and *Journey's End*, an awful lot. On page 36 he writes about some intriguing new comics set in the *Doctor Who* universe.

Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Sound Minds

BBC
DOCTOR WHO
TIME LORD
VICTORIOUS
THE MINDS OF MAGNOX
BY DARREN JONES
AN ORIGINAL AUDIO ADVENTURE READ BY
JACOB DUDMAN

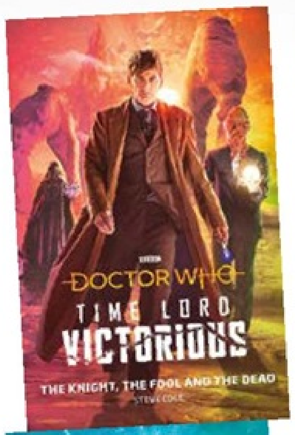
Titan Comics and BBC Audio have revealed more details of their contributions to BBC Studios' multi-platform story *Time Lord Victorious*.

BBC Audio and Demon Records will be releasing *The Minds of Magnox*, a *Time Lord Victorious* audio adventure for the Tenth Doctor. In this story, the Doctor travels with Brian, an Ood assassin, to the planet Magnox, one of the greatest receptacles of knowledge the universe will ever know. The Doctor needs to ask a vital question, but the answer is Grade 1 Classified. In order to gain an audience with the Minds of Magnox he must take a dangerous test.

The Minds of Magnox is written by Darren Jones and narrated by Jacob Dudman. BBC Audio's Michael Stevens says: "We're delighted to tell this part of the epic *Time Lord Victorious* story. Darren Jones has created the world of Magnox for the Tenth Doctor and Brian to visit, and Jacob Dudman brings it to life pitch-perfectly."

The Minds of Magnox will be released on CD and digital download by BBC Audio on 3 December and on vinyl by Demon Records on 4 December, marking the first (near) simultaneous publication of a BBC Audio title across CD, digital and vinyl formats. The CD and digital editions will also feature a short coda to the story. The audio story is available to pre-order on Amazon and Audible now and will be available to purchase globally.

Meanwhile, the Daleks will make their Titan Comics debut in a special two-part Tenth Doctor adventure that sees the Doctor take on his old enemies once again. But this time, things aren't what they seem – time has gone wrong, and something is coming that terrifies even the Daleks.



DOCTOR WHO
TIME LORD
VICTORIOUS
ALL FLESH IS GRASS
UNA McCORMACK

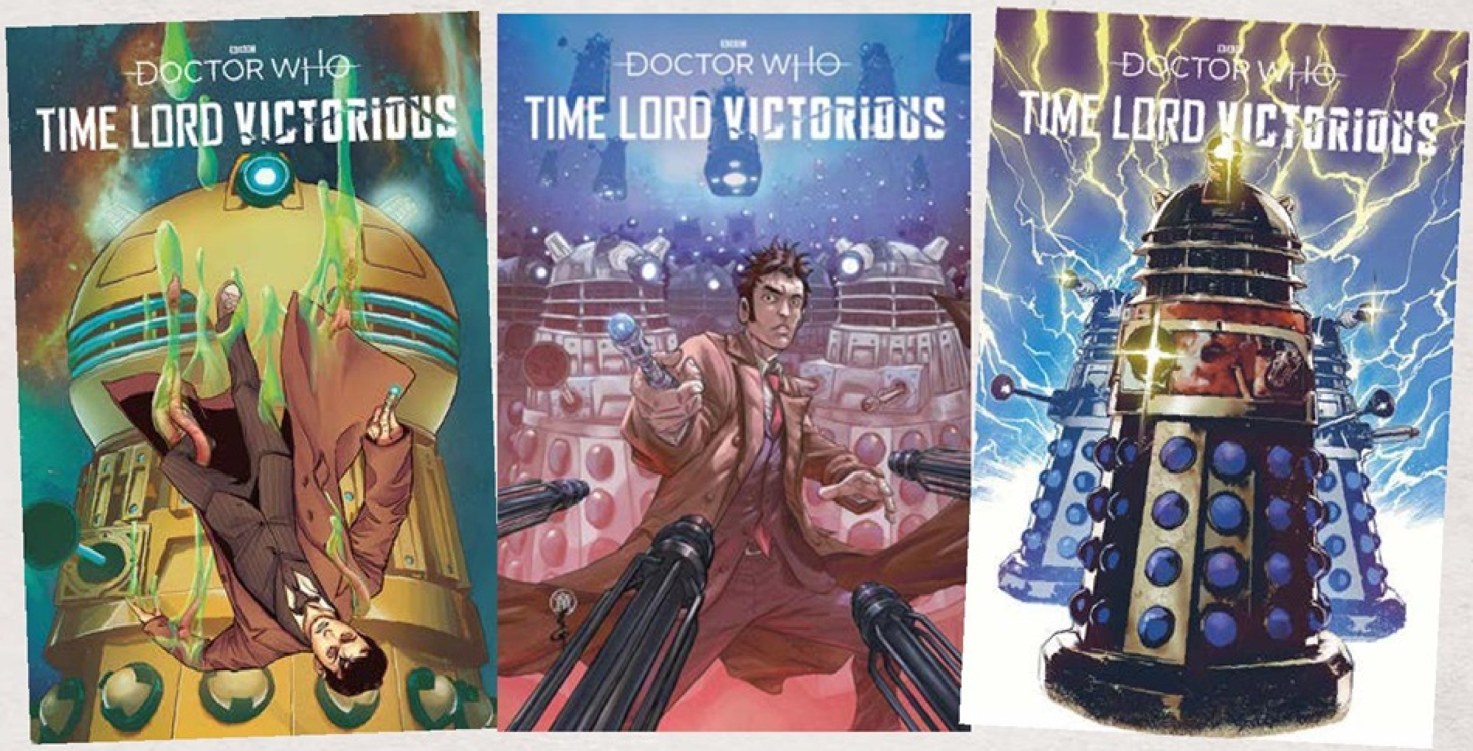
"Titan's comic story is quite unique, as it features the Tenth Doctor as seen in Titan's recent Thirteenth Doctor comic series, so he's not reached his so-called victory over time yet", says editor Jake Devine. "But what has been fun to explore is the Doctor getting a glimpse of what's to come and foreshadowing his own dark turn."

Time Lord Victorious issue 1, written by Jody Houser with art by Roberta Ingranata, will be available with a choice of five collectable covers: an official *Time Lord Victorious* 'iconic' by artist Lee Binding, an art cover by Andie Tong, an art cover by Priscilla Petraites, a Dalek metallic-ink version by Hendry Prasetya, and a Dalek blue-line sketch cover. The comic book will be available in comic stores and on digital devices from 2 September and is available to pre-order now from *forbiddenplanet.com*

The growing list of *Time Lord Victorious* stories that have already been announced for other media include two Tenth Doctor novels from BBC Books (*The Knight, the Fool and the Dead* and *All Flesh is Grass*, published on 1 October and 10 December respectively), three full-cast Eighth Doctor audio adventures starring Paul McGann and two narrated *Short Trips* from Big Finish (all released between October and December), and **Doctor Who Magazine**'s own Ninth Doctor comic strip, *Monstrous Beauty*, which will begin in a special supplement magazine supplied with issue 556. The supplement will also include articles on the other *Time Lord Victorious* adventures and serve as a road map for fans who wish to follow the entire storyline.

Further information about *Time Lord Victorious* can be found on *doctorwho.tv*, where a timeline of product releases will be collated as they're announced.

▲ Clockwise from above: The Tenth Doctor (David Tennant) on the cover of *The Minds of Magnox*; BBC Books' *The Knight, the Fool and the Dead* and *All Flesh is Grass*; actor Jacob Dudman.



▶ Three of the five variant covers for Titan Comics' *Time Lord Victorious* issue 1, by Priscilla Petraites, Andie Tong and Hendry Prasetya.

Shadow Play

DOCTOR WHO
SHADOW OF THE DALEKS 1
DOCTOR WHO
SHADOW OF THE DALEKS 2

The Fifth Doctor is lost in the Time War, heading for an encounter with his oldest and deadliest enemies, in a mini-season of full-cast Big Finish audio adventures starring Peter Davison.

Set for release in late 2020, *Shadow of the Daleks* comprises eight stories split across two releases of the *Monthly Adventures* range. Part 1, due in October 2020, includes: *Aimed at the Body* by James Kettle, *Lightspeed* by Jonathan Morris, *The Bookshop at the End of the World* by Simon Guerrier, and *Interlude* by Dan Starkey. Part 2, due in November 2020, includes: *The Echo Chamber* by Jonathan Barnes, *Towards Zero* by Roland Moore, *Castle Hydra* by Lizzie Hopley, and *Effect and Cause* by John Dorney.

Each of the stories was recorded remotely during lockdown with a small 'rep company' of actors including Nicholas Briggs, Dervla Kirwan, Anjli Mohindra and Jamie Parker.

"Necessity really is the mother of invention," says producer David Richardson. "In the very early days of lockdown, we knew we would have to adapt some of our plans for the *Monthly Adventures* range. What we needed were two releases that could be achieved with one Doctor and four guest cast members, recording remotely in a block. When you have a brief like that, it's not at all restricting – it forces you to do something different, something bold, something fun.

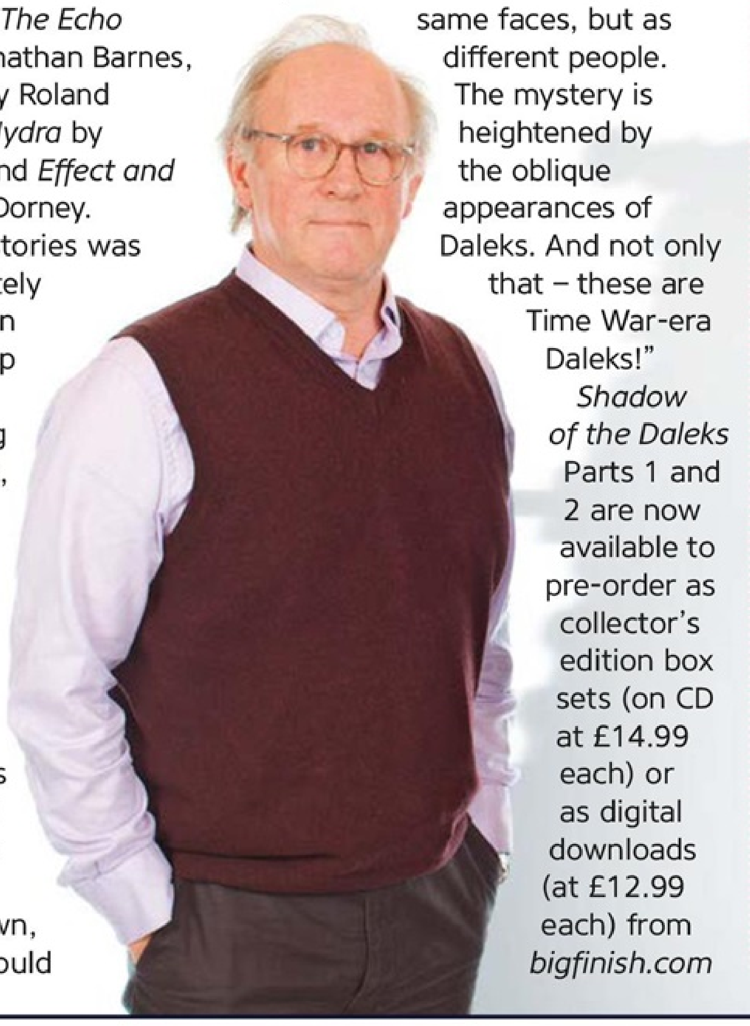
"What we have in *Shadow of the Daleks* are eight half-hour stories, in which the Doctor lands in different times, different places... and keeps meeting the same faces, but as different people. The mystery is heightened by the oblique appearances of Daleks. And not only that – these are Time War-era Daleks!"

Shadow of the Daleks Parts 1 and 2 are now available to pre-order as collector's edition box sets (on CD at £14.99 each) or as digital downloads (at £12.99 each) from *bigfinish.com*

Also coming soon is Big Finish Day: an online event that will run for around four hours, showcasing eight interviews and panels, contributions from fans and the team at Big Finish, and extra behind-the-scenes interviews from this year's audio releases. The line-up includes a *Paternoster Gang* panel with Neve McIntosh, Dan Starkey and Catrin Stewart, a *Robots* panel with Nicola Walker, Claire Rushbrook and Louise Jameson, and a Big Finish writers panel with John Dorney, Lisa McMullin and Gemma Arrowsmith.

Nicholas Briggs, executive producer for Big Finish, tells **DWM**, "We were disappointed to have to cancel our annual Big Finish Day at Derby QUAD, but we racked our brains to think what was possible by way of an alternative. Throughout the coronavirus crisis, we've continued to produce many audio dramas so we thought a little peek into our lockdown lives might be fun. Virtual Big Finish Day promises star guests and surprises, as cast, crew and fans come together to make a special online event where everyone is invited."

The event is provisionally scheduled for 1 August and will be available to watch on YouTube.



Peter Davison stars as the Doctor in *Shadow of the Daleks*.

Fine Figure

DOCTOR WHO
THIRD DOCTOR
SIXTH SCALE CHARACTER REPLICA FIGURE

A sixth-scale articulated replica of the Third Doctor, as played by Jon Pertwee from 1970-74, is coming soon from Big Chief Studios.

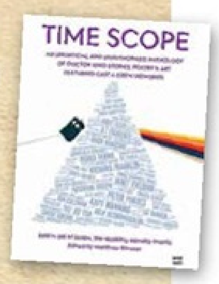
This officially licensed figure of the Third Doctor wears a dark velvet jacket with embroidered piping, frilled shirt, western tie and cape. It comes complete with a sonic screwdriver and a host of other accessories including: a Sea Devil gun (from *The Sea Devils*, 1972), a guerrilla gun (from *Day of the Daleks*, 1972), a remote control for Bessie, a Metebelis crystal (from *The Green Death*, 1973), a watch and a TARDIS key. Also included are six interchangeable hands, two interchangeable gloved hands, an illuminated display base and a printed TARDIS control room backdrop. The figure is available to pre-order now from *bigchiefstudios.co.uk* priced £249.99, and is due for release in November 2020.

Vworp Vworp!

VWORP VWORP!
VOLUMES ONE & TWO COLLECTED

A compilation of the now out-of-print first two volumes of the fanzine *Vworp Vworp!* is currently available, with some exclusive new content. This 192-page collection includes a newly restored and coloured *Doctor Who* comic strip from 1978, drawn by Brian Bolland; interviews with comic artists Steve Dillon, Dave Gibbons and David Lloyd; an article on the *Doctor Who Weekly* comic strip *The Star Beast*; the 'last word' on the mid-90s **DWM** *Cybermen* strip with its creators Adrian Salmon, Alan Barnes and Gary Russell; an exclusive chat with comics industry legend Mike McMahon; interviews with former **DWM** editors and more. The publication also comes with two A2 posters. It's priced £15.99 (plus postage) and is available from *vworpvworp.co.uk*

Story Time



Time Scope is an unofficial and unauthorised *Doctor Who* charity anthology e-book, featuring short stories, poems and artwork interspersed with memories from cast and crew. All of the money raised by the book will go to the disability equality charity Scope. It's available to buy now as a PDF, priced £6.99 via *tinyurl.com/TimeScopeCharityAnthology*

Great Escapes

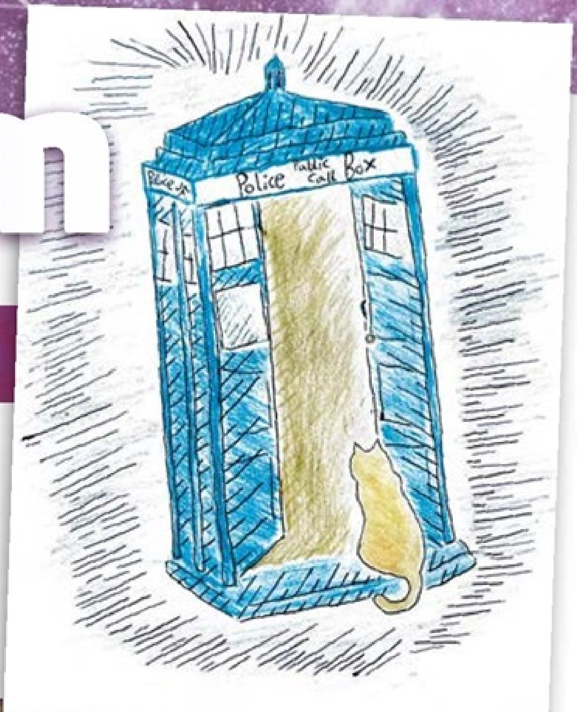
DOCTOR WHO
THE LIVE ESCAPE GAME
ESCAPE HUNT
WORLDS COLLIDE
Powered by zoom

Escape Hunt has launched *Doctor Who* escape room experiences which can be played online from home. Fans can book slots to play remote versions of the Escape Hunt games *Worlds Collide* and *The Fourth Samurai*. The games take place on Zoom, where teams of players direct a real-life games master, move them around the room to find hidden clues, and solve puzzles in an attempt to escape before time runs out. Both games are one-hour experiences and are suitable for one to six players aged eight and over. For more information, including prices and to how book, visit *escapehunt.com/uk/play-at-home-games*

Galaxy Forum

Your views on the world of *Doctor Who*...

Email: dwm@panini.co.uk **or tweet us at:** @DWMtweets
Send your letters to:
Galaxy Forum, Doctor Who Magazine, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.



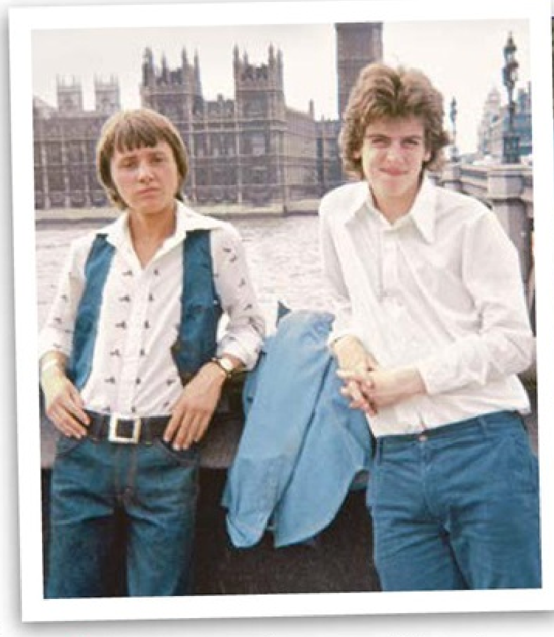
Alan Lodge's drawing of the TARDIS.

Issue 553 of **Doctor Who Magazine** featured newly discovered interviews with Jon Pertwee and Elisabeth Sladen and an article that told the story of three young fans in the early 1970s...

LIKELY STORY

VAUGHAN GRIGGS NORWICH

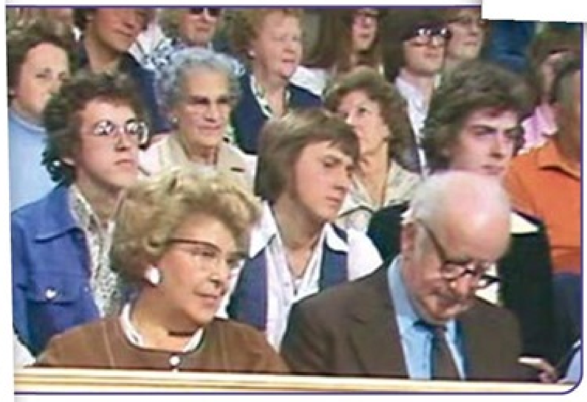
I thoroughly enjoyed the article *Whatever Happened to the Likely Lads?* in issue 553. I was amazed that these young lads were able to gain such access to the *Doctor Who* set, and to befriend the Doctor, Jon Pertwee. That one of these lads was future Doctor, Peter Capaldi, just adds to my astonishment! It just goes to show that, with enthusiasm and perseverance, anything is possible.



Stuart Money and Peter Capaldi in London in the mid 1970s. Photo © John Hudson.

DARREN THOMAS EMAIL

It's amazing that **DWM** can keep uncovering 'new but old' *Doctor Who* content. I really enjoyed the set visit extracts and article with Jon Pertwee. What was touching was that, when asked about his episodes, he recalled that *The Green Death* was great but he didn't enjoy shooting it as it was Katy Manning's last story with him. Lovely to see [a new glimpse into the chemistry and relationship between the Third Doctor and his companion, after all these years.



John Hudson, Stuart Money and Peter Capaldi, sitting in the second row of the audience for a recording of an episode of *Whodunnit?* hosted by Jon Pertwee.

STEPHEN MARSHALL EMAIL

Thanks for confirming that my eyes were not deceiving me when I thought I saw Peter Capaldi in the audience of the *Too Many Cooks* episode of *Whodunnit?* [the murder-mystery quiz show fronted by Jon Pertwee in the 1970s]. He got to see Philip Madoc, Clive Swift and Derek Deadman in the cast, with Rodney Bewes on the panel, but it's a pity he didn't attend the following week's recording instead, when Katy Manning was one of the suspects.

PETER FRANKUM NORWICH

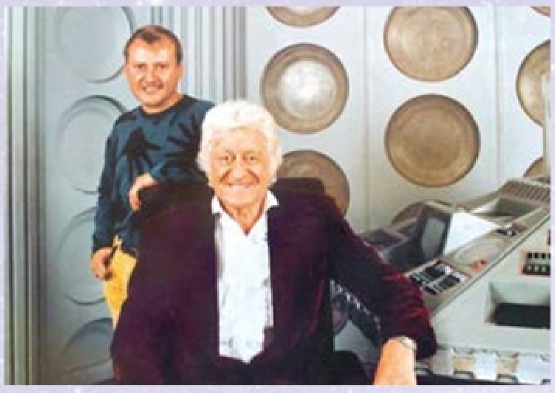
I am sure your letters page will, quite rightly, be full of praise for the splendid article regarding 1970s fandom, pilgrimages to BBC Television Centre and, most tellingly, lasting friendships. But I just wanted to draw attention to the wealth of other features in issue 553. The articles and interviews regarding directing were informative, *Apocrypha* is becoming one of my favourite regular features, *The Fact of Fiction* continues to make me look at old stories anew, and the feature on the updated *Power of the Daleks* animation has got me eagerly anticipating this release. All this plus a gorgeous cover. Thanks to all who put this terrific edition together in what, I am sure, must be difficult conditions.

Thank you, Peter, and to everyone else who wrote in with kind comments. [[It's been more challenging than usual to compile the magazine over the last few months, and perhaps as a result the occasional error has crept in. We're glad to take this opportunity to clarify that the pictures on pages 26 and 29 of issue 553 are in fact the copyright of John Hudson, and not Brian Lynch, as stated. Our thanks to John and everyone else who contributed to the excellent *Whatever Happened to the Likely Lads?* feature.

STAR LETTER

MARK HOLDING EMAIL

How heart-warming was Alistair McGown's article *Whatever Happened to the Likely Lads?* in **DWM** 553. I've often regretted not finding the time or, more honestly, the bravery to meet my childhood heroes. I remember bottling out of waiting at the stage door after [the 1989 stage play] *The Ultimate Adventure* in Liverpool as I was scared the imposing Jon Pertwee might be annoyed. I didn't want my illusion shattered. So how wonderful to read about bold young Stuart Money blagging his way into police stations and recording studios to meet, and eventually forge great friendships with, so many cast and crew, primarily Mr Pertwee himself.

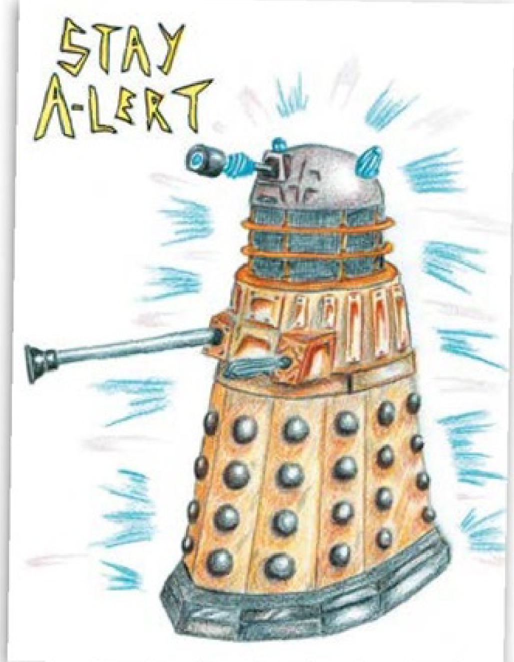


Stuart Money with Jon Pertwee.

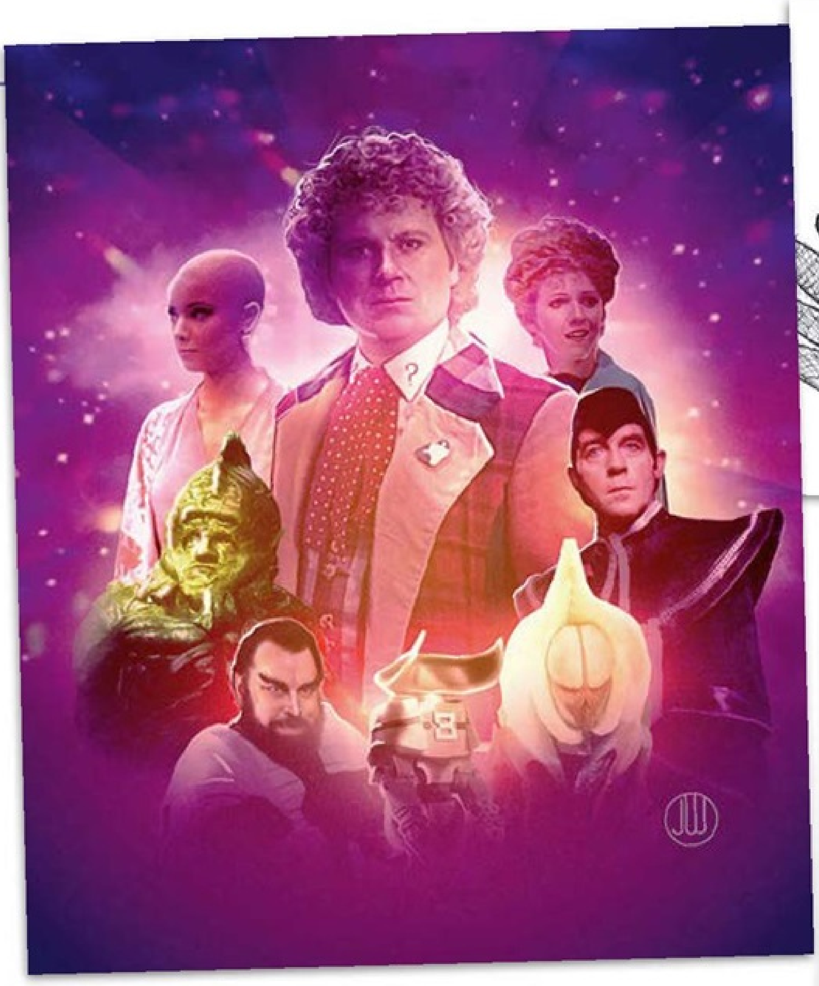
What a unique television programme and what a magical time period it was that allowed Stuart this opportunity – he was clearly a wonderful guy. It's a reflection of the changing times how 'data protection protocols' denied him the chance to meet up with his childhood friend Peter Capaldi at Heathrow Airport in 2014, but it was lovely to read the impact of the special message sent from Peter to Stuart. Thanks **DWM** for showing that the best stories aren't always the scripted ones.

BBC
DOCTOR WHO
THE THIRD DOCTOR ADVENTURES
POISON OF THE DALEKS • OPERATION HELLFIRE

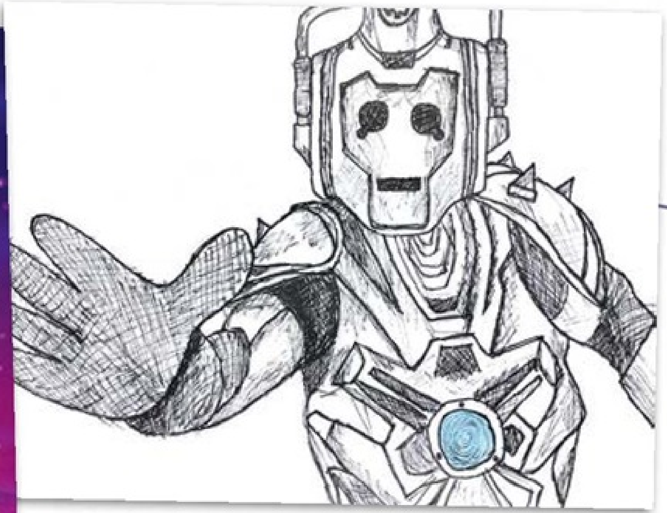
Mark's letter wins him a CD copy of *The Third Doctor Adventures: Volume Six*. This full-cast audio box set is available now from *bigfinish.com* priced £34.99 on CD or £29.99 to download.



Stephen Lancaster's Dalek pencil sketch.



Jason Walker's artwork of Colin Baker's final *Doctor Who* season.



A Series 12 Cyberman, drawn by Timothy Lester.

Jim Flack's photo of JNT, Elisabeth Sladen and Jon Pertwee, taken at the 1985 *Doctor Who* convention in Florida.

TASTY TUNA

JOE MENDOZA EMAIL

While reading *Out of the TARDIS* in **DWM** 552, I noticed that Mark Gatiss' best meal was only a 30-minute drive away for me. So my wife and I went to Katsuya in LA and we even ordered the spicy tuna that Mr Gatiss indicated might be made illegal someday. I can testify it is not illegal, but it is rather tasty. Thanks for the recommendation, Mark!

JIM FLACK EMAIL

I was going through a back issue of **DWM** (issue 543 from November of 2019) and there is a photo of JNT on page 25 which says it was taken at a *Doctor Who* convention in Tampa, Florida in 1985. I began thinking about the convention I attended in the mid-1980s at which I took a few photos and realised it was that very same convention, because the Hawaiian shirt he is wearing is the exact same one as in my photo.

This was one of the earliest cons in America. We all arrived in a movie theatre and watched *Planet of the Spiders*. It was great, but we Americans were used to the 'movie-i-sation' of all the Tom Baker stories. They weren't shown in episodic format, so the crowd got restless by the fifth episode having to hear the *Doctor Who* theme ten times. We never thought it would end.

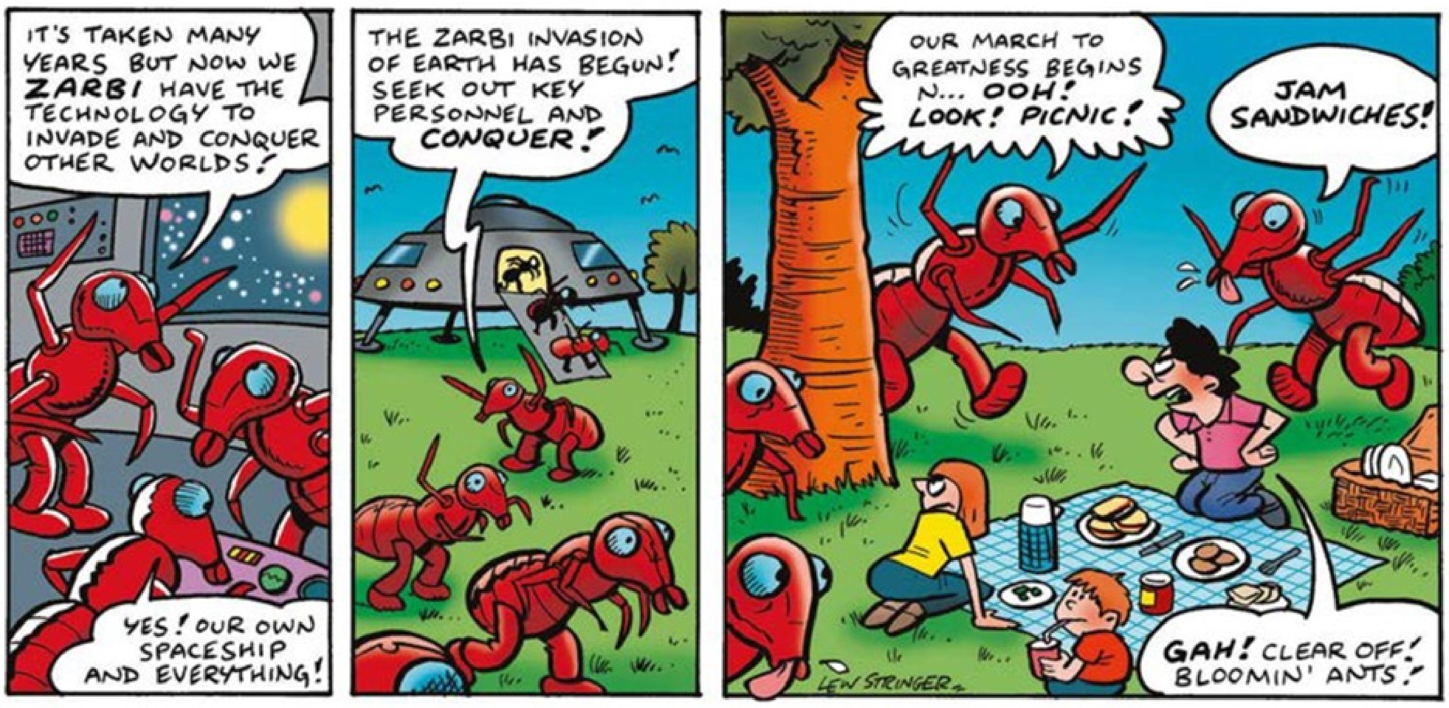
Finally, Elisabeth Sladen came out and introduced Jon Pertwee, who arrived in grand style from a TARDIS on the stage. There was a Q&A session and then a signing. It was outside and quite hot. I also took a single shot of Lis and I recall distinctly that, when I was ready to click the shutter while she was signing a photo, she popped up her head, flipped her hair, and shined her million-dollar smile. She was a star!

The Doctor (Jon Pertwee) and Arak (Gareth Hunt) in the council chamber on the *Planet of the Spiders* (1974).

COLIN MOORE BOSTON, MASSACHUSETTS

I thoroughly enjoyed the list of *50 Brilliant Things About Doctor Who (Not Including Doctor Who)* in **DWM** issue 552. The final one – 'Being Kind' – reminded me of an incident involving Peter →

The Daft Dimension BY LEW STRINGER


IT'S TAKEN MANY YEARS BUT NOW WE ZARBI HAVE THE TECHNOLOGY TO INVADE AND CONQUER OTHER WORLDS!
YES! OUR OWN SPACESHIP AND EVERYTHING!
THE ZARBI INVASION OF EARTH HAS BEGUN! SEEK OUT KEY PERSONNEL AND CONQUER!
OUR MARCH TO GREATNESS BEGINS N... OOH! LOOK! PICNIC!
JAM SANDWICHES!
GAH! CLEAR OFF! BLOOMIN' ANTS!
LEW STRINGER

WHO TUBE

This issue's selection of *Who*-related videos...

HBO Max, in partnership with BBC America, presents the first-ever virtual meeting of Doctors Jodie Whittaker, Matt Smith and David Tennant. Go to: *tinyurl.com/TheThreeDoctors*

James Corden invites *Doctor Who* superfans to take part in an online cosplay competition, judged by the Tenth and Thirteenth Doctors themselves! Go to: *tinyurl.com/WhoCosplayContest*

Jodie Whittaker and David Tennant reconnect on *The Late Late Show with James Corden* to discuss life in quarantine and what *Doctor Who* means to them. Go to: *tinyurl.com/JodieAndDavid*

Enjoy a collection of performance segments from Jess Jurkovic's series celebrating the music of *Doctor Who* composer Dudley Simpson. Go to: *tinyurl.com/DudleySimpsonCompilation*

When *Doctor Who* was created, the main character was definitely from another galaxy. But over the years, various writers had different ideas. Go to: *tinyurl.com/DoctorContinuity*

ON TWITTER...

@AnthonyC_Coop Enjoying reading about young Peter Capaldi skipping school to cut round Bishopbriggs with the Dalek Supreme in **DWM** 553. Would be my mode of choice to go round shopping these days!

@RobKeeleyAuthor Enjoying another great issue of **DWM**. Just as you think there are no new stories to tell about *Doctor Who*...

@Matt_Holsman *The Hudson Tapes* is one of the best things I've read in **DWM**. Utterly fantastic, recorded interviews from 1970s *Doctor Who* studio filming. Who'd have thought that would exist?

@sisterhood_karn Really lovely little piece from Alan Barnes on Ace's jacket in **DWM** 553. It's gems like this that have kept us coming back for more over 40 years!

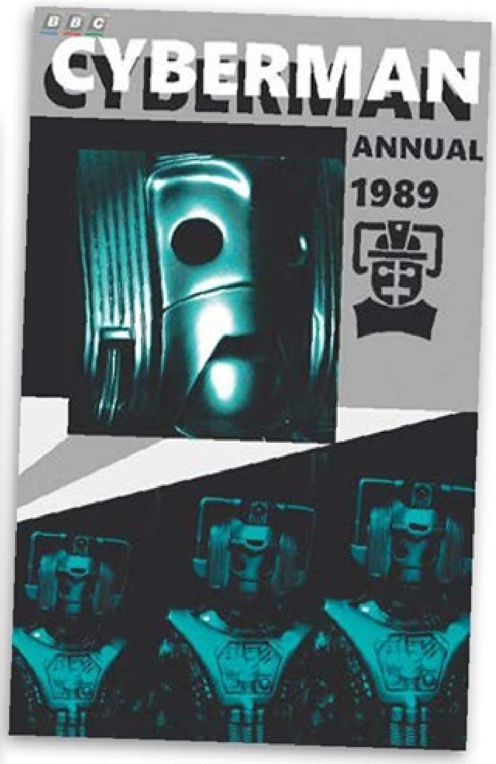
@Legopolis What's this? A whole section in **DWM** issue 553 about directing *Doctor Who* starting off with an article by Emma Reeves? Sure, I'll go for that.

@danblythewriter The **DWM** Season Survey Results 2020 corresponded exactly with my own thoughts on the story front, although I would possibly swap *Spyfall* and *Ascension of the Cybermen/The Timeless Children.* Then again, I might not.

@AuntieDrJo Not going to the pub today because I never really went to the pub before all this. Sitting in the flat reading the latest **DWM** and listening to *The Man from U.N.C.L.E.* movie soundtrack.

Roman Bradford's amalgamation of the Mondasian and *Moonbase* Cybermen.

Peter Diment spotted Cybermen invading a property development in Rotterdam.

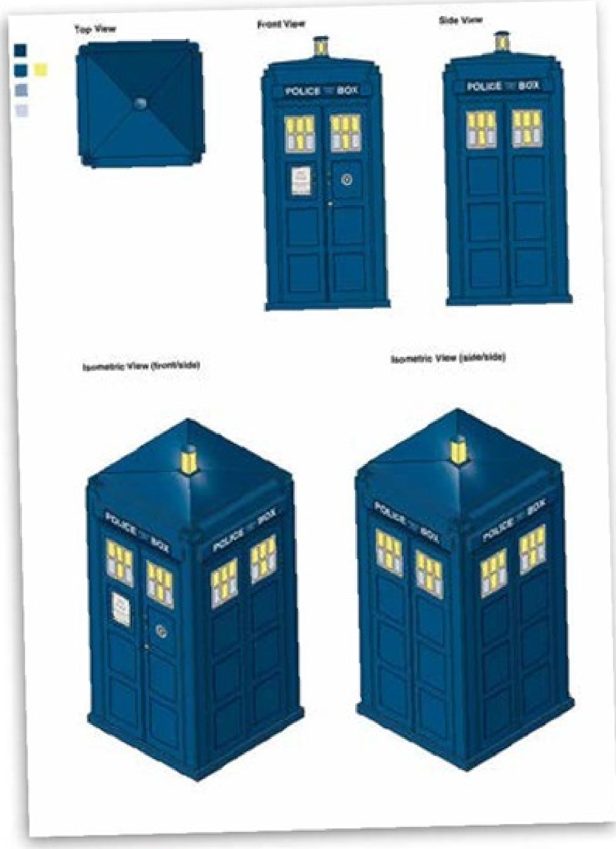


Digital 'Cyberman Annual' art by Damian Whittle.

→ Capaldi at a convention in Boston in 2019.

I met the Twelfth Doctor while getting an autograph and I told him about an article I had written about his appearance in a Lewis Capaldi music video. Fast-forward several hours, and it was time for the photo ops. There was a family ahead of me in line. Something apparently went wrong with the picture, because the photographer asked them to step back and take it again. For whatever reason, the youngest child was not on board with doing it again and became visibly overwhelmed. We could all see the pending meltdown. Peter Capaldi dropped to his knees and said something that made the boy immediately smile and laugh, and the reshoot went off without a hitch.

When it was my turn, he shook my hand and thanked me again for supporting the video. The whole sequence was the epitome of the Doctor being kind.



Simon Forster's TARDIS Isometric.

GARETH LOGUE BLACKPOOL
I attended the BFI Southbank screening of *The Curse of Fenric* last November and how emotional it was. Sylvester McCoy is 'my' Doctor and Ace is my favourite companion. Considering I last saw the story when it was originally transmitted over 30 years ago, it's amazing how much I remembered! This 41-year-old became ten again. Thanks to BritBox, during lockdown I have been able to watch all the Seventh Doctor stories; I finally got to watch all of *Silver Nemesis* as my dad taped over most of my VHS recording of it with the football! My Doctor and your wonderful magazine have been a beacon of hope during these uncertain times.

Many of you have been turning to *Doctor Who* during the lockdown of the past few months...

LOCKDOWN ENTERTAINMENT

KAIDEN LUCAS EMAIL
My *Doctor Who* DVDs have been keeping me entertained during this difficult and boring time. I have also really enjoyed *The Daft Dimension* comic strip and the new *Apocrypha* feature in your magazine. As for **DWM** 552, I thoroughly enjoyed *50 Brilliant Things About Doctor Who.* My personal favourites are the neon logo, *that* 2005 trailer, and **DWM** (of course). However, *Doctor Who: The Unfolding Text* is absolute nonsense! I'd highly recommend a different *Who*-related book: *The Doctor Who Cookbook* from the 1980s. The Kipper of Traken, Vegetable Soup with Dalek Krotons... what more could you want?

HARRY MANNING EMAIL
Over the lockdown period I have been putting all my engineering skills into building a fully recycled K9 replica, made entirely out of coffee stirrers and other recycled materials! Side note: thanks for keeping me from going insane with the release of this magazine!

Harry Manning's K9, made from recycled materials.

SAM RIPLEY EMAIL
What an experience lockdown has been, both in general and in terms of *Doctor Who*. How lucky we are as fans to be getting new content in 2020, just a few months after Series 12 ended. In particular, *The Best of Days* was a fantastic short film, starring Pearl Mackie and Matt Lucas [see page 46]. I've recently finished rewatching the Matt Smith era, and am still confident that *The Day of the Doctor* is his finest episode. And of course, **Doctor Who Magazine**, the one constant when everything else has changed. There has been so much to enjoy, from **DWM** 550's poster and TARDIS diorama to **DWM** 552's fantastic World Cup of the First Doctor. While the last few months have been difficult for all of us, *Doctor Who* in all its different forms has certainly made it better.

That's all we've got space for this issue. Please keep sending your letters, artwork and pictures to the usual address: *dwm@panini.co.uk* **DWM**

SIX ISSUES FOR £28!

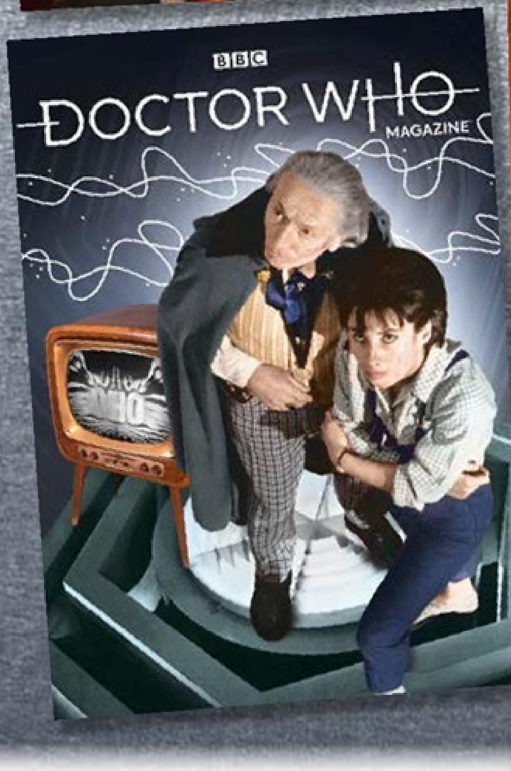
SAVE 20%

- **EXCLUSIVE** subscriber-only issues, free from cover lines!
- Avoid any price rises during the year
- Free delivery

BBC
DOCTOR WHO MAGAZINE
INSIDE
TALONS OF WENG-CHIANG POSTER
TARDIS DIORAMA
SIX COLLECTORS' CARDS
1977-STYLE POSTER MAGAZINE
FOUR-PART BIG FINISH DOWNLOAD
1976
DOCTOR WHO'S HOTTEST YEAR
A lavish celebration of the mid-70s classics

BBC
DOCTOR WHO MAGAZINE

BBC
DOCTOR WHO MAGAZINE


BBC
DOCTOR WHO MAGAZINE

BBC
DOCTOR WHO MAGAZINE

TO SUBSCRIBE CALL 01371 853619

EMAIL drwhomagazine@escosubs.co.uk

or **SUBSCRIBE ONLINE** at www.paninisubscriptions.co.uk/drwho and use promotional code **DW54** (REGULAR ISSUES ONLY)

TERMS AND CONDITIONS: Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Offer valid from 23 July to 19 August 2020. Annual subscriptions usually £65.00 (regular issues) or £85.00 (regular issues plus Specials). UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £85.00. EU Bar Rate: £140.00, **DWM** plus **DWM** Specials £176.00. Rest of World Bar Rate: £140.00, **DWM** plus **DWM** Specials £176.00. The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...

PETER CAPALDI
MR MICAWBER
THE PERSONAL HISTORY OF DAVID COPPERFIELD
IN CINEMAS JAN 24

Peter Capaldi stars in *The Personal History of David Copperfield*.

DOCTORS

Peter Capaldi was one of the judges of the Coram Voice writing competition for children in care on 15 July. *The Personal History of David Copperfield*, in which he plays Mr Micawber, will be released in American cinemas on 14 August.

The cast of *There She Goes*.

Filming should be resuming on the **David Tennant**-starring *Around the World in 80 Days*, which will be shown by the BBC in eight parts next year. If you can't wait until then, the latest series of *There She Goes*, in which he co-stars with **Jessica Hynes**, continues on BBC Two until 6 August (a promotion, given that the first series ran on BBC Four) and will also be on available on BBC iPlayer.

Paul McGann stars in *Perplexed Music*, a short film by his brother Mark, which went up on YouTube in June. The project reunites him with his *Night of the Doctor* co-star **Emma Campbell-Jones**.

Peter Davison is among the cast of *Dream Horse*, a feature film directed by **Euros Lyn**, scheduled for release on 4 September. Other *Doctor Who* names appearing include **Joanna Page**, **Katherine Jenkins**, **Owen Teale**, **Lynda Baron** and **Alan David**.

COMPANIONS

Mandip Gill has been filming *Five Dates*, an interactive romantic comedy made during lockdown and shot by the cast themselves on iPhones whilst following social-distancing rules. The viewers will influence how the story unfolds. Five Dates will be available on gaming platforms, including Playstation 4 and Xbox One.

Billie Piper is set to appear in Sky Atlantic's eight-part series *I Hate Suzie*, currently due for release in August.

Billie Piper is set to appear in *I Hate Suzie*.

FOX
WAR OF THE WORLDS

Fox's *War of the Worlds*.

MISCELLANEOUS

Richard Clark has returned to direct the second series of Fox's *War of the Worlds*, which started filming in July.

Dan Starkey stars in *Undead Queen of Evil*.

Dan Starkey stars in the appropriately B-Movie-styled *Undead Queen of Evil*, filmed live during lockdown, which has been released by Fitzrovia Cinema Noir on YouTube.

Ian McKellen is working alongside the Theatrical Guild to create a fundraising appeal to support front-of-house and backstage theatre workers affected by the pandemic. He has already donated £40,000 (the proceeds from his one-man show). Donations can be made at *tta.org.uk*. He's also announced that he will soon be playing an 'age-blind' Hamlet.

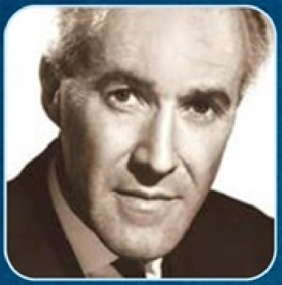
Sarah Berger at the So and So Arts Club.

Kevin McNally and **Phyllis Logan** are among the judges of a new competition organised by **Sarah Berger** at the So and So Arts Club, to develop new writing to be performed as part of a social-distancing theatre festival later this year.

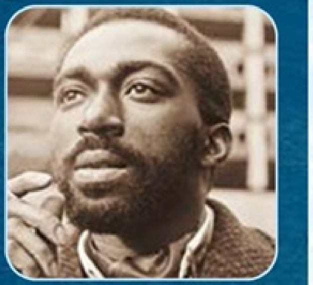
Peter Straker has recorded a new version of Vera Lynn's *The White Cliffs of Dover* in aid of the Chelsea Pensioners as part of Armed Forces Day. **TOBY HADOKE**

Peter Straker sings *The White Cliffs of Dover*.

OBITUARIES



Philip Latham



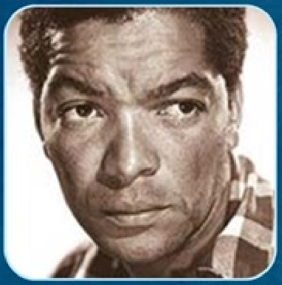
Louis Mahoney

Philip Latham, who played Borusa in *The Five Doctors*, died on 20 June aged 91.

Louis Mahoney, who played the Newscaster in *Frontier in Space*, Ponti in *Planet of Evil* and Old Billy in *Blink*, died on 28 June aged 81.

Another pioneering black actor, **Earl Cameron CBE**, who played astronaut Williams in *The Tenth Planet*, died on 3 July at the magnificent age of 102.

John Benfield, who was in two Big Finish audio stories, as Don in *Autumn* and Captain Greeg in *The Song of the Megaptera*, died on 16 June aged 68.



Earl Cameron

John Benfield

THIS MONTH IN... 1991

MONDAY 26 AUGUST

Carole Ann Ford as Susan, in the 'pilot' of *An Unearthly Child* (1963).

From top: Lime Grove Studio D; Sydney Newman.

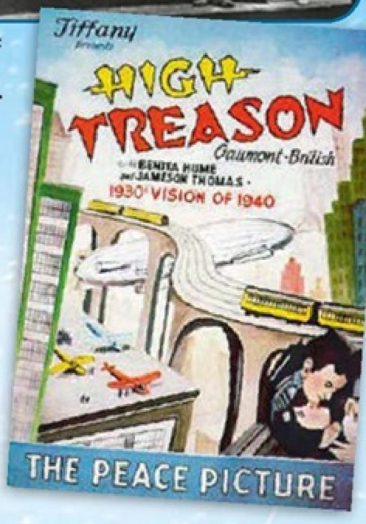
Given the time-twisting nature of so many *Doctor Who* episodes, it's rather appropriate that the last 'original series' episode to be broadcast was the first to be made. The programme's 'pilot', originally recorded between 8.30pm and 9.45pm on Friday 27 September 1963, finally received its TV premiere at 2.15pm on Monday 26 August 1991, as part of BBC2's day-long celebration of its Lime Grove Studios facility – mothballed in July after 42 years in the Corporation's service. Finally, we could hear the scrapped 'thunderclap' version of the theme, observe a far harsher version of William Hartnell's Doctor and, er, see the TARDIS doors failing to close properly...

The idea of celebrating *Doctor Who*'s Lime Grove connection might have struck the people responsible for the pilot as ironic. Cast members and production staff all loathed the cramped, broiling conditions in the 82' x 65' Studio D where most of the programme's first season was recorded – high on the fourth floor of the North Building at Lime Grove, named after the Shepherd's Bush street where it stood. The Daleks first glided across the floor there; Marco Polo's caravan journeyed to Cathay under the lights there; the acid seas and screaming jungles and icy caverns of planet Marinus were all created there. Until drama head Sydney Newman played hardball in a May 1964 memo to BBC1 controller Donald Baverstock. Only Riverside Studios in Hammersmith or the new BBC Television Centre offered suitable spaces for *Doctor Who*, he'd concluded – so: "Unless the proper studio can be allocated... I think it would be better to recommend its cancellation."

Doctor Who wasn't cancelled. Instead, it moved out of the Grove for its second and third seasons, and much of its fourth... until March 1967, when it was forced back into Studio D for *The Macra Terror*. Except for odd episodes, and the whole of *The Dominators* (1968), it mostly remained there until after the recording of the first instalment of *The Space Pirates* on Friday 21 February 1969.

No one, it seems, was very sorry to leave. In time, Lime Grove became the exclusive province of news and current affairs; legend has it that those condemned to work in the increasingly antiquated building took to calling it Slime Grove. The last programme recorded before the lights went out was an edition of the screened-after-*Newsnight* cultural review *The Late Show* on Thursday 13 June 1991. It was demolished two years later and the site given over to residential development.

For the BBC, Lime Grove had only ever been a stopgap, purchased from the Rank Organisation in 1949 pending construction of Television Centre down the road at White City. It had a long and illustrious history, though. Built by the Gaumont Film Company in 1914, it became a (literal) hothouse of silent film production. And science-fiction film production: long before *Doctor Who*'s *Moonbase* was (partly) built there in 1967, it housed Gaumont's version of HG Wells' *The First Men in the Moon* (1919) – the first true sci-fi feature made in the UK. The near-future world of *High Treason* (1929), perhaps the first sci-fi film to be made in a sound version, was also realised there. The BBC made 1955's *Quatermass II* in the Grove, as well – and some might say they remade it a fair few times in *Doctor Who*!

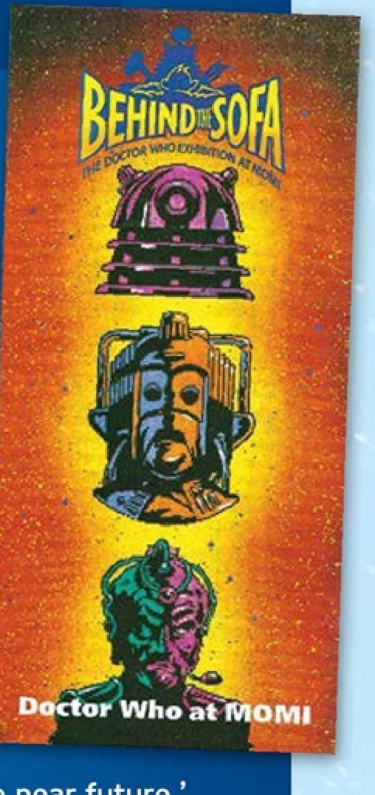


From top: *The First Men in the Moon* (1919); a film poster for *High Treason* (1929); Muffin the Mule explores Lime Grove.

In the centrepiece documentary *Lime Grove: The Television Years*, shown a few hours after *Doctor Who*'s pilot had received its premiere, children's marionette Muffin the Mule was seen clip-clopping through the shut-down studios, a notoriously baffling maze of cable-lined corridors, staircases, walkways and galleries that hapless juniors would reportedly get lost in. Like touring the inside of some vast, once-modern but long-obsolete machine, seemingly bigger on the inside than the out...

ALAN BARNES

ALSO THIS MONTH



Monday 29 July
The Daily Telegraph journalist Damian Thompson toured the newly opened Behind the Sofa exhibition at the Museum of the Moving Image on London's South Bank: "'Sadly,' says a notice next to the exit, 'the show is not in production at the moment. It is hoped, however, that it will be back on our screens in the near future.' This brought contemptuous snorts from two bearded *Doctor Who* fans threading their way through the bored Italian teenagers. 'If you believe that,' bristled one, 'you'll believe anything.'"

A promotional leaflet for the MOMI exhibition.

CONTROVERSIAL CONTINUITY

In a series as long running as *Doctor Who*, there are bound to be episodes that apparently contradict earlier stories. But these conflicts can often be resolved to produce an even more satisfying narrative...

Feature by **JONATHAN MORRIS**

Opposite page: *The Timeless Children* (2020) revealed a possible new origin for the Time Lords.

Below: Dr Who, his companions and his 'ship' are described in a three-page outline dated 16 May 1963, over six months before the series began on BBC Television.

Inset below, left to right: William Hartnell as the Doctor in a publicity shot for the first episode, *An Unearthly Child* (1963); story editor David Whitaker; his successor, Dennis Spooner.

"Everything we were told was a lie." So said a recording of the Master at the end of *Spyfall* Part Two (2020), referring to the founding history of Gallifrey. But his words didn't just apply to the Doctor and himself. They also applied to the fans. Everything *we* had been told was a lie.

Which, like the best *Doctor Who* stories, is both exciting and scary. It's exciting because we're being teased with new information, new secrets and dramatic revelations that will have us on the edge of our seats. And it's scary because... well, what if we don't like it? We've followed the Doctor's adventures for years and have an emotional investment in all the continuity and mythology.

***Doctor Who* has no single author and has never really had a series bible as such.**

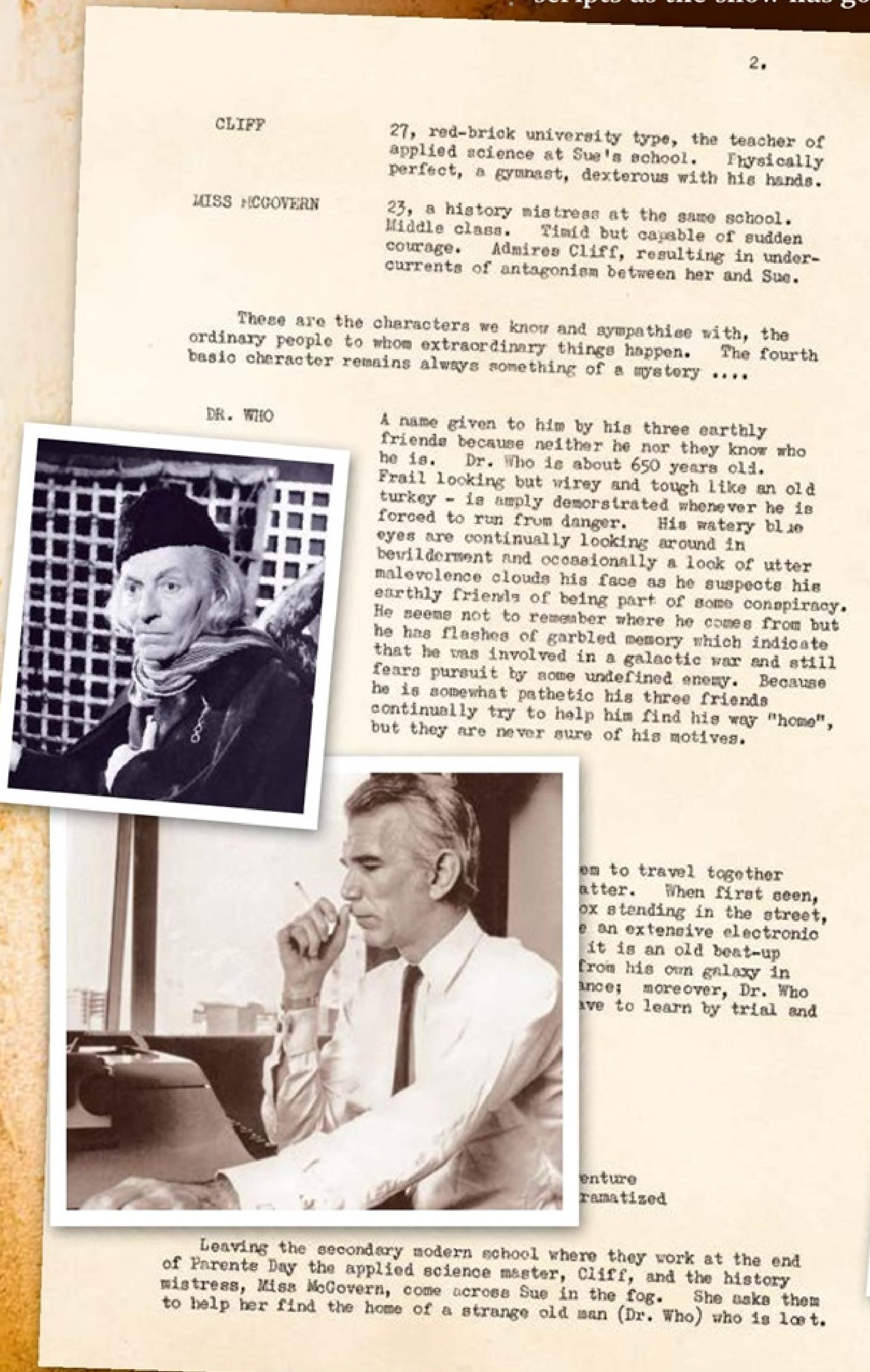
What if it contradicts what (we think) has been established in previous stories? What if it doesn't fit into our understanding of what parts of the series 'count' (our 'head canon')? If it contradicts or 'retcons' a scene that left us elated or heartbroken, it can feel like we're being told, "Oh, that thing you cared about? It didn't actually happen." It can feel like something is being taken away from us, as if great chunks of our past are detaching themselves like melting icebergs.

But *Doctor Who* has always done this. Any long-running television series will end up doing this. It's the only way for a series to remain vital, by reinventing its own mythology. The alternative is for a series to remain boxed into its own past, where a fact mentioned 50 years ago must stand for all time. That would be a series with no surprises; a boring series, mired in the past.

Doctor Who is perhaps an extreme example, though, because unlike, say, the 1960s TV series *Star Trek* or the *Star Wars* films, it has no single voice of authority, no Gene Roddenberry or George Lucas. It has no single author and has never really had a series bible as such. The series' first story editor, David Whitaker, prepared some brief notes on the TARDIS and the Doctor, and specified that stories set in the past couldn't have the characters "make history", but that was about it.

As Whitaker began to work on the scripts, some of the brief fell by the wayside (eg, the idea that the Doctor's companions call him 'Doctor Who'). When Dennis Spooner took over as story editor he also prepared a guide, *The History of Doctor Who*, which made it clear that the Doctor is *never* referred to as Doctor Who. ("This is just the title of the show.") But it contained little in the way of backstory, pointing out that "Doctor Who comes from a planet that we have never named. Various references to it have been made in the scripts as the show has gone along, but I personally have not gone back looking for them all."

The focus of Spooner's guide was just the content of the stories. This seems to have been the approach taken by all his successors; they maintained a record of previous stories just to avoid repetition, but that was as far as it went. As 1970s script editor Terrance Dicks recalled in a 2014 interview with Doctor Who Magazine: "Continuity is what I can remember of what my predecessors did. We had no bible at all, absolutely not." →



2.

CLIFF	27, red-brick university type, the teacher of applied science at Sue's school. Physically perfect, a gymnast, dexterous with his hands.
MISS MCGOVERN	23, a history mistress at the same school. Middle class. Timid but capable of sudden courage. Admires Cliff, resulting in undercurrents of antagonism between her and Sue.

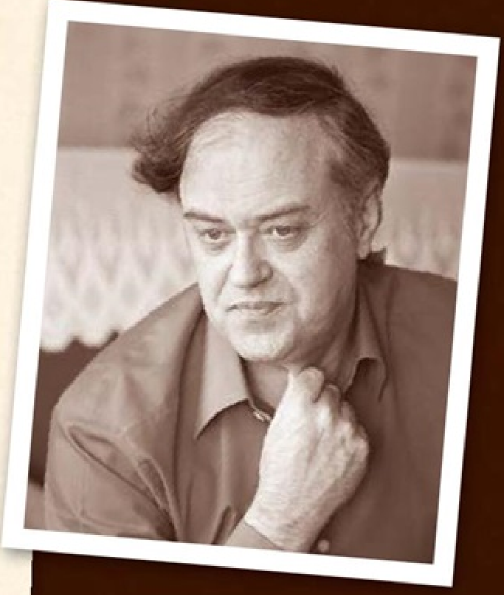
These are the characters we know and sympathise with, the ordinary people to whom extraordinary things happen. The fourth basic character remains always something of a mystery ....

DR. WHO	A name given to him by his three earthly friends because neither he nor they know who he is. Dr. Who is about 650 years old. Frail looking but wirey and tough like an old turkey - is amply demorstrated whenever he is forced to run from danger. His watery blue eyes are continually looking around in bewilderment and occasionally a look of utter malevolence clouds his face as he suspects his earthly friends of being part of some conspiracy. He seems not to remember where he comes from but he has flashes of garbled memory which indicate that he was involved in a galactic war and still fears pursuit by some undefined enemy. Because he is somewhat pathetic his three friends continually try to help him find his way "home", but they are never sure of his motives.

em to travel together
atter. When first seen,
ox standing in the street,
e an extensive electronic
it is an old beat-up
from his own galaxy in
ance; moreover, Dr. Who
ave to learn by trial and

enture
ramatized

Leaving the secondary modern school where they work at the end of Parents Day the applied science master, Cliff, and the history mistress, Miss McGovern, come across Sue in the fog. She asks them to help her find the home of a strange old man (Dr. Who) who is lost.

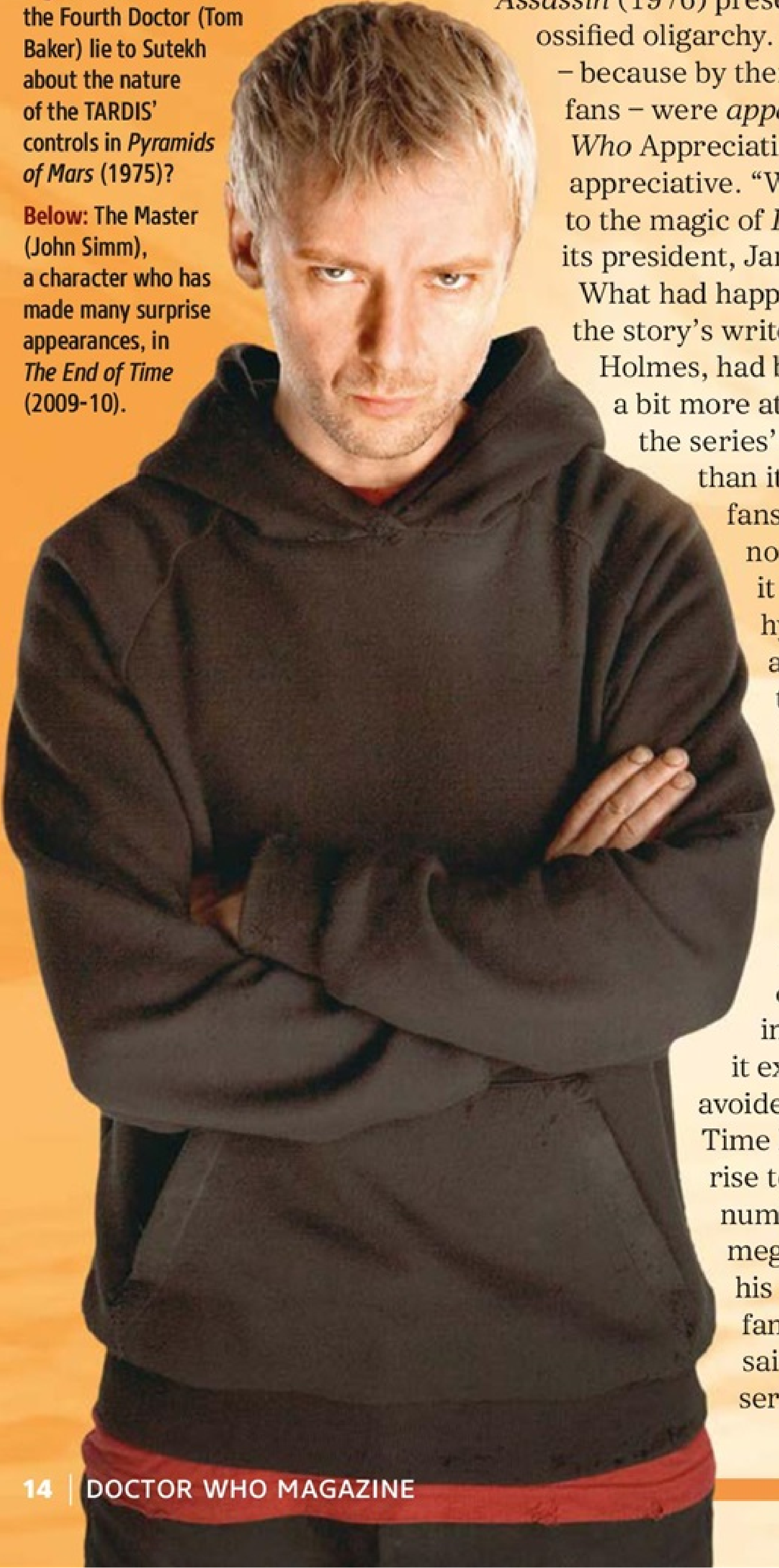


Above left: The Time Lords' corrupt society was uncovered in *The Deadly Assassin* (1976).

Above right: Paul McGann, the "half human" Doctor, in a publicity shot for the 1996 *Doctor Who* TV movie.

Right inset above: Some of the secrets of the Doctor (Patrick Troughton) and his people were revealed in Episode Ten of *The War Games* (1969).

Right inset below: Did the Fourth Doctor (Tom Baker) lie to Sutekh about the nature of the TARDIS' controls in *Pyramids of Mars* (1975)?



Below: The Master (John Simm), a character who has made many surprise appearances, in *The End of Time* (2009-10).

→ You could say that one of *Doctor Who*'s most longstanding traditions is that it has no longstanding traditions. This was, after all, a series named after the idea that the Doctor's identity was a mystery, where we would only get occasional hints about the Doctor's past and his home planet. That lasted for about five and a half years until *The War Games* (1969), where, in a matter of minutes, we were given an explanation as to why he had left his home planet before he returned there. We were also told the Time Lords were an "immensely civilised race" with "great powers", which lasted for another six years until *The Deadly Assassin* (1976) presented them as a corrupt, ossified oligarchy. And the dedicated fans – because by then there *were* dedicated fans – were *appalled*. The *Doctor Who* Appreciation Society was not appreciative. "What has happened to the magic of *Doctor Who*?" lamented its president, Jan Vincent-Rudzki.

What had happened was that the story's writer, Robert Holmes, had been paying a bit more attention to the series' mythology than its own fans. He'd noticed that it was a bit hypocritical for a race committed to non-interference to be sending the Doctor on missions that normally resulted in "a planet being blown to smithereens". And the idea of the Time Lords being a bunch of hypocrites fitted in with other things; it explained why the Doctor avoided Gallifrey and why Time Lord society had given rise to an ever-increasing number of villainous megalomaniacs. Explaining his thinking in a 1977 fanzine interview, Holmes said: "A weakness of the serious *Who* fan is that he will take everything said in the programme as holy writ. In *Pyramids of Mars* (1975) the Doctor, trapped in Sutekh's tomb, informed him that the controls of the TARDIS were isomorphic – that is, only he could operate them... But in my view the Doctor was clearly lying to Sutekh in order to get himself out of a tight spot."

And so Robert Holmes invented rule number one: the Doctor lies.

This wouldn't be the last time *Doctor Who* sent its fans into a swirling vortex of indignation. *Destiny of the Daleks* (1979) established that Time Lords can choose regenerations like picking a jacket off a rack, while *Remembrance of the Daleks* (1988) hinted that the Doctor was around at the founding of Time Lord society. And then in 1996 all hell broke loose as the newly regenerated Eighth Doctor declared that he was half-human on his mother's side. Some fans – who were now taking to the internet – cried heresy. The problem with this was not that it contradicted anything previously established but that it fitted *perfectly well*, and it was just a very annoying idea apparently inspired by Mr Spock from *Star Trek*. And so – as annoying ideas tend to – it got consigned to the 'let's pretend it never happened' file, until Steven Moffat decided to allude to it in his script for *Hell Bent* (2015).

Robert Holmes invented rule number one: the Doctor lies.

Another thing that got consigned to that file when Russell T Davies brought the show back in 2005 was the planet Gallifrey. The planet, and the Time Lords, had all been destroyed in a Time War, never to be seen again. Again, this disappointed a number of fans who had been looking forward to stories featuring other Time Lords. This idea last for nearly three years before the same fans were surprised and delighted by the Master's unanticipated return.

Davies' successor, Steven Moffat, courted controversy by engaging with parts of the show's past that had been regarded as mistakes. He explained that the state of temporal grace from *The Hand of Fear* (1976) was a "clever lie"; he made the question 'Doctor who?' into a plot point, later explaining that it was a name the Doctor used when he was young. He even 'canonised' his own fan

History Repeating

The history of *Doctor Who* has been one of showrunners, story editors and other creators gainsaying things incontrovertibly established by their predecessors.

Story editor David Whitaker was emphatic that the Doctor couldn't change history ("not one line"); his successor, Dennis Spooner, then wrote a script (*The Time Meddler*) about a character trying to change history. Spooner's successor, Donald Tosh, decided the Doctor couldn't change history after all. Gerry Davis thought that the lead character could, obliquely, be referred to as 'Doctor Who'. Derrick Sherwin thought the Doctor should be exiled to Earth. Terrance Dicks sent the Doctor on missions through time and space. Anthony Read introduced a Randomiser to explain the TARDIS' travels, Douglas Adams ignored it and Christopher H Bidmead got rid of it. Eric Saward got rid of the sonic screwdriver but had no problem with the Doctor using a gun. Andrew Cartmel decided to throw out all the Time Lord baggage and to create his own, more mysterious Time Lord baggage. And Matthew Jacobs broke the long-established rule that time travel can't be used to restore the dead to life.

And then there's Gallifrey. Russell T Davies had the Doctor destroy it in the Time War... until he decided it was time to bring it back. Steven Moffat then decided that the Doctor hadn't actually destroyed Gallifrey in the Time War; he established that the Doctor was on a lifelong quest to find Gallifrey, which he then did, almost immediately. Which meant that Chris Chibnall could destroy it again.

theory from the internet group *rec.arts.drwho* in 1995: "Perhaps our earthly use of the word 'doctor' meaning healer or wise man is a direct result of the Doctor's multiple interventions in our history as a healer and wise man. In other words, we got it from him. This is a very silly idea and I'm consequently rather proud of it." But, perhaps most controversially of all, he decided that there was a hitherto unknown incarnation of the Doctor between Doctors Eight and Nine. There are fans out there who have tattoos of all the Doctors in order; imagine how they felt.

Which brings us to the controversial events of 2020. The introduction of another, hitherto unknown incarnation of the Doctor in *Fugitive of the Judoon* and then, in *The Timeless Children*, the revelation that the Doctor was a child from an "unknown dimension or universe". A child who provided the genetic code enabling Time Lords to gain the gift of regeneration and who was then recruited by the mysterious Division to intervene in other worlds and times, after which she had her memory wiped and began a new life. How many lives the Doctor may have lived remains a mystery; indeed, we can't be sure that the Master was telling the truth. But, going by the Doctor's memory-blast, former lives included the Doctor from *Fugitive of the Judoon* and the faces glimpsed on the screen during the mind battle in *The Brain of Morbius* (1976).

Now, in a way, this is writer Chris Chibnall just elaborating on what Steven Moffat did with the Time War Doctor and putting his own 'fan theory' into the television series. He's also working in the grand tradition of Robert Holmes, looking between the lines of previous stories and coming up with ideas that subvert assumptions while fitting in with the established facts. It was, after all, Holmes who came up with the idea that *Morbius* should feature previously unseen Doctors. As he told the fanzine *The Time Meddler* in 1981: "We saw Pertwee, Troughton and Hartnell, followed by several incarnations never seen before."

For years, those faces had been a source of debate. Some fans chose to believe they were earlier incarnations of Morbius so that Hartnell could still be the First Doctor. And it wasn't the only time there had been hints of previous, unknown incarnations; what about the voices of the Doctor's subconscious in *The Time Monster* (1972)? Or the other voices of Xoanon in *The Face of Evil* (1977)? Some fans chose to put the faces in *Morbius* in the 'let's pretend it never happened' file. However, in the *New Adventures* novels some fans, such as Marc Platt and Lance Parkin, had a lot of fun exploring the idea that they *were* incarnations of the Doctor from a previous life cycle. Because they knew – as Holmes knew, and Moffat knew, and as Chibnall knows – that, actually, some of the most interesting ideas are the ones that contradict what we thought we knew.

Of course, not every idea will be to everybody's taste. Some, like the half-human thing, will lead nowhere and be quietly forgotten. And some will be used as a source of inspiration for future writers, as they give the series' history another twist and send it off in a completely different direction. Because the one constant of *Doctor Who* is that nothing is set in stone. Everything is up for grabs. Everything you have been told could turn out to have been a clever lie... **DWM**

Above left: The ruins of Gallifrey in *The End of Time*.

Above right: The Twelfth Doctor (Peter Capaldi) returns to Gallifrey in *Hell Bent* (2015).

Left: The Thirteenth Doctor (Jodie Whittaker) is stunned when her past is revealed to her in *The Timeless Children*.

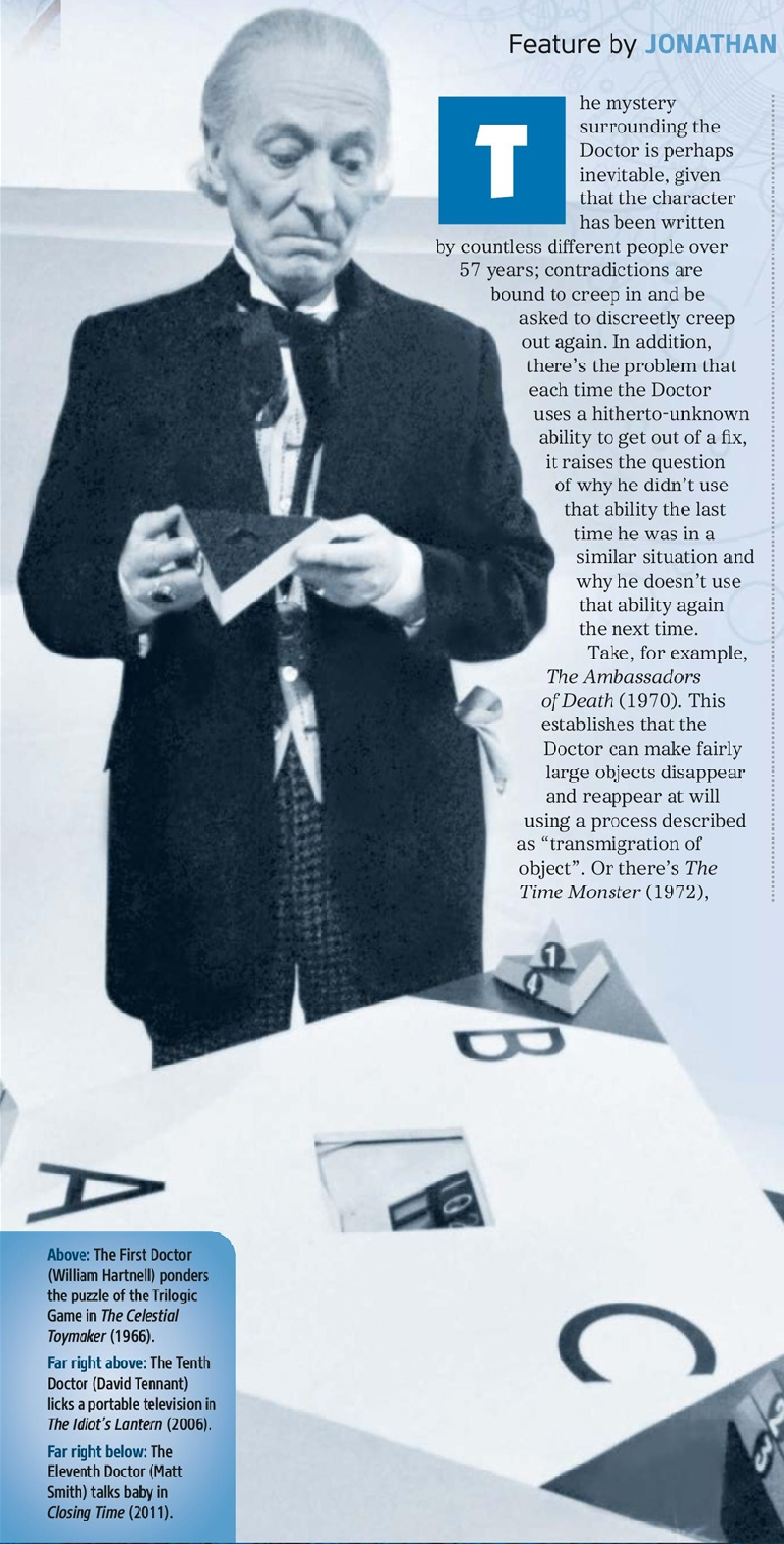
Below: A previously unknown Doctor (Jo Martin) appeared in *Fugitive of the Judoon* (2020).

Bottom: Script editor Robert Holmes made a cameo appearance – as the Doctor? – in *The Brain of Morbius* (1976).

The DOCTOR

For each thing we discover about the Doctor, there's often something else we find out and subsequently overlook...

Feature by **JONATHAN MORRIS**



Above: The First Doctor (William Hartnell) ponders the puzzle of the Trilogic Game in *The Celestial Toymaker* (1966).

Far right above: The Tenth Doctor (David Tennant) licks a portable television in *The Idiot's Lantern* (2006).

Far right below: The Eleventh Doctor (Matt Smith) talks baby in *Closing Time* (2011).

The mystery surrounding the Doctor is perhaps inevitable, given that the character has been written by countless different people over 57 years; contradictions are bound to creep in and be asked to discreetly creep out again. In addition, there's the problem that each time the Doctor uses a hitherto-unknown ability to get out of a fix, it raises the question of why he didn't use that ability the last time he was in a similar situation and why he doesn't use that ability again the next time.

Take, for example, *The Ambassadors of Death* (1970). This establishes that the Doctor can make fairly large objects disappear and reappear at will using a process described as "transmigration of object". Or there's *The Time Monster* (1972), which opens with the Doctor having a precognitive dream, something that's never happened before or since. Well, there's the precognitive vision in 1976's *The Deadly Assassin*, but that has a different explanation. Of course, the dream in *The Time Monster* could be rationalised away, too; maybe it was a warning from Kronos, or from the Time Lords, or maybe the Doctor was subconsciously making a telepathic link with the Master. Who knows?

There are plenty of other examples. The Fourth Doctor can shriek at a pitch to break glass (*The Power of Kroll,* 1978). The Tenth Doctor can absorb radiation and shake it out of his body (*Smith and Jones*, 2007). The Eleventh Doctor can understand horses (*A Town Called Mercy*, 2012), the Twelfth Doctor can understand dinosaurs (*Deep Breath,* 2014), and they can both speak baby (*A Good Man Goes to War, Closing Time*, both in 2011, and *The Girl Who Died,* 2015). And the Tenth, Eleventh and Thirteenth Doctors can determine an object's properties just by licking it. An ability that would have been invaluable to earlier incarnations.

In the series' early days the Doctor had no special abilities. The First Doctor was effectively human, even suffering from human ailments like rheumatism and toothache, but he did have one unusual talent: he could mimic the Toymaker's voice accurately enough to fool the Trilogic Game in *The Celestial Toymaker* (1966). The Second Doctor was also effectively human; he was immune to the Dalek factor in *The Evil*

of the Daleks (1967) but that was as far as it went. By way of contrast, the Third Doctor possessed a number of extraordinary abilities, the most exciting of which was the ability to recuperate from near-death experiences by entering a self-induced healing coma, which he did on *seven* different occasions. You'd think such a useful get-out-of-death-free card would be played by later Doctors, but apart from the Fourth Doctor putting himself in a coma in *The Invisible Enemy* (1977), it hasn't been seen since.

Perhaps the Doctor only has certain abilities with certain regenerations. This might explain why his third incarnation has reactions ten times faster than those of humans (see *The Time Monster*, 1972), but none of the others do until the Ninth Doctor faces the cooling fans of death in *The End of the World* (2005). Or why only the Fourth Doctor has the ability to survive in a vacuum by putting himself in a trance (see *Terror of the Zygons,* 1975, and *Nightmare of Eden*, 1979), or why only the Third, Twelfth and Thirteenth Doctors are proficient at Venusian aikido (eg, *World Enough and Time*, 2017, and *The Ghost Monument*, 2018). In *Survival* (1989), the Seventh Doctor was able to render people unconscious by touching them on the forehead; for a long time this seemed to be an aberration, until the Twelfth Doctor knocked out Rupert Pink in a similar way in *Listen* (2014).

Which brings us to another area of inconsistency: the Doctor's psychic powers. As far as can be gathered, the first three Doctors weren't telepathic at all, except when conferring with each other in *The Three Doctors* (1972-73). The Fourth Doctor could communicate with the Mentiads in *The Pirate Planet* (1978) and shield his thoughts from the Vardans in *The Invasion of Time* (1978), but that was it. The Sixth Doctor could eavesdrop on the thoughts of his second incarnation in *The Two Doctors* (1985) and suggested forging a "mind link" with Azmael in

→

Only the Third, Twelfth and Thirteenth Doctors are proficient at Venusian aikido.

Above left: Jo Grant (Katy Manning) watches over the coma-induced Third Doctor (Jon Pertwee) in *The Mind of Evil* (1971).

Above right: The Fourth Doctor (Tom Baker) communicates telepathically with the Mentiads in *The Pirate Planet* (1978).

Left inset: The Ninth Doctor (Christopher Eccleston) displays incredibly fast reaction times in *The End of the World* (2005).

Below: Jon Pertwee as the Third Doctor, about to perform Venusian aikido on a native Uxarian in *Colony in Space* (1971).

Right: The Sixth Doctor (Colin Baker) suggests a mind-link with a fellow Time Lord, Azmael (Maurice Denham), in *The Twin Dilemma* (1984).

Far right: The Tenth Doctor (David Tennant) mind-links with Madame de Pompadour (Sophia Myles) in *The Girl in the Fireplace* (2006).

Right inset: In the *Doctor Who* TV movie (1996) the Doctor (Paul McGann) reveals future knowledge of Gareth's (Jeremy Radick) career, much to the amazement of Grace (Daphne Ashbrook).

Below left: The Second Doctor (Patrick Troughton) in *The Tomb of the Cybermen* (1967).

Below right: The Thirteenth Doctor (Jodie Whittaker) in *Fugitive of the Judoon* (2020).

Bottom: The Seventh Doctor (Sylvester McCoy) in *Time and the Rani* (1987).

→ *The Twin Dilemma* (1984), indicating that telepathy between different Time Lords is possible. Then the Eighth Doctor demonstrated an intuitive form of telepathy in the 1996 TV movie, somehow knowing that Gareth the security guard's future in seismology was entirely dependent upon which question he answered in his mid-term poetry exam. It appears that the only explanation for this is that the Doctor can, in exceptional circumstances, see into somebody's timeline and discern their past and future.

But the telepathic cat was finally let out of the bag and thrown amongst the pigeons with *The Girl in the Fireplace* (2006), where the Tenth Doctor performs a mind-link with Madame de Pompadour. Suddenly the Doctor was reading minds everywhere, from Chloe Webber in *Fear Her* (2006) to the Master in *The End of Time* (2009-10). He could also mind-link to send messages (to Amy Pond in *The Eleventh Hour,* 2010) and deliver info-dumps (to Craig in *The Lodger,* 2010). He could even erase memories, as in the heartbreaking case of Donna Noble (in *Journey's End*, 2008). The Twelfth Doctor also threatens to wipe Danny Pink and Bill Potts' memories at various points, and when, in *Listen*, he sends Rupert to sleep he "scrambles his memories". The Thirteenth Doctor also erases herself from Noor Inyat Khan's memory in *Spyfall* (2020) and uses telepathy to access Shelley's memories in *The Haunting of Villa Diodati* (2020). Significantly, she also saves Shelley by giving him a vision of his future death; could this mean the Thirteenth Doctor has the same ability to see into people's timelines as the Eighth?

Suddenly the Doctor was reading minds everywhere.

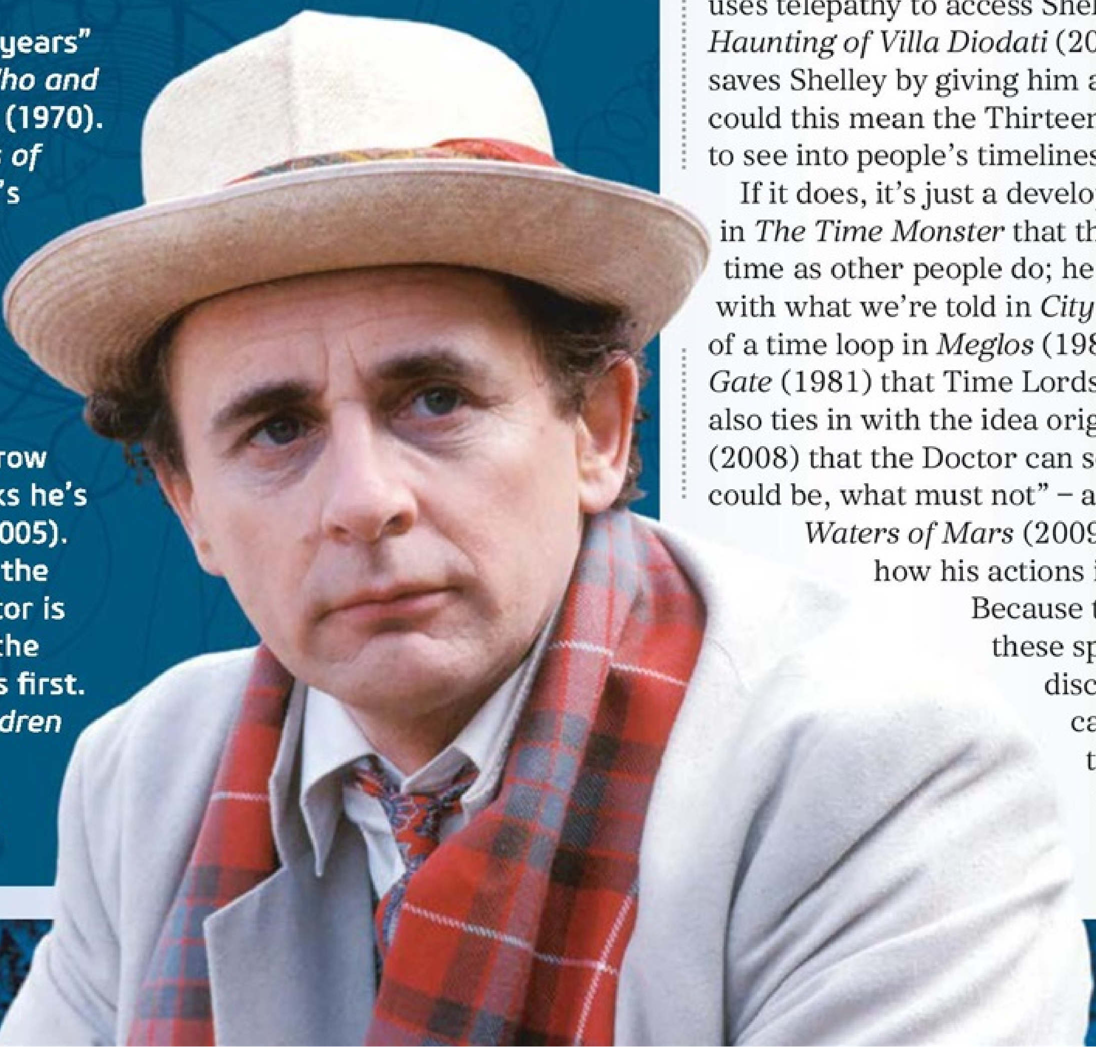
If it does, it's just a development of the idea established in *The Time Monster* that the Doctor doesn't perceive time as other people do; he exists outside it. This ties in with what we're told in *City of Death* (1979), the depiction of a time loop in *Meglos* (1980), and the idea in *Warriors' Gate* (1981) that Time Lords are 'time sensitive'. And this also ties in with the idea originated in *The Fires of Pompeii* (2008) that the Doctor can see "what is, what was, what could be, what must not" – a concept developed in *The Waters of Mars* (2009), where the Doctor senses how his actions influence future events.

Because that's the great thing with these special abilities. They can be discarded and forgotten, they can be brought back when they're needed... and, with a little ingenuity, they can all be tied together into something bigger. **DWM**

Age Old

The Doctor's age has been remarkably inconsistent. The Second Doctor gives his age as "about 450" in *The Tomb of the Cybermen* (1967) but then, only a few years later, the Third Doctor claims that his life "covers several thousand years" in *Doctor Who and the Silurians* (1970). By *Pyramids of Mars* the Doctor thinks he's lived for "something like 750 years" and in *Time and the Rani* (1987) he's certain he's 953, but then something must have happened to make him lose count, or grow younger, because he thinks he's 900 in *Aliens of London* (2005). The Eleventh Doctor lives the longest, as the Tenth Doctor is 906 in his final story and the Twelfth is over 2,000 in his first.

But in *The Timeless Children* (2020), we learn that the Doctor was around before the Time Lords discovered time travel, which could be anything up to ten million years ago. So it's no surprise that in *Fugitive of the Judoon* (also 2020) the Doctor has lost count beyond "thousands of years".



FROM THE WORLDS OF

BBC

DOCTOR WHO

BRAND NEW FULL-CAST AUDIO ADVENTURES EVERY MONTH

AVAILABLE TO OWN ON COLLECTOR'S EDITION CD OR DOWNLOAD

THE ROBOTS
FROM £16.99

THE PATERNOSTER GANG
FROM £19.99

THE PATERNOSTER GANG

CLASS
FROM £16.99

TORCHWOOD SPECIALS
FROM £12.99

TORCHWOOD SOHO
PARASITE

SCAN THE QR CODE
TO HEAR MORE

bgfn.sh/dwm554

THE DIARY OF
RIVER SONG
FROM £29.99

The Diary of
RIVER SONG

UNIT: THE NEW SERIES
FROM £24.99

UNIT
INCURSIONS

THE WAR MASTER
FROM £19.99

THE WAR MASTER
ANTI-GENESIS

ROSE TYLER
FROM £29.99

ROSE TYLER
THE DIMENSION CANNON

DONNA NOBLE
FROM £29.99

DONNA NOBLE

GALLIFREY
FROM £4.99

GALLIFREY VI

THE LIVES OF
CAPTAIN JACK
FROM £24.99

THE LIVES OF
CAPTAIN JACK

@BIGFINISH • THEBIGFINISH • BIGFINISHPROD

BBC
STUDIOS

BBC, Doctor Who (word marks, logos and devices), TARDIS and DALEKS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2018. Dalek image © BBC/Terry Nation 1963. Licensed by BBC Studios. The wordmark CLASS and the word and devicemark CLASS are trademarks of the BBC.

The Daleks and Ogrons created by Terry Nation and used under licence. The Sontarans, Jago, Litefoot, Li H'Sen Chang, the world of The Talons of Weng-Chiang, the Miniscope and the world of Carnival of Monsters created by Robert Holmes and used under licence. The Yeti and The Great Intelligence © Haisman & Lincoln and used under licence. The Robots and the world of Kaldor created by Chris Boucher and used under licence. Osgood and River Song created by Steven Moffat and used under licence. Sylvia Noble, The Dimension Cannon, The Tylers, Clive Finch, Caroline, Patric and Mook created by Russell T Davies and used under licence.

BIG FINISH WE LOVE STORIES

The TARDIS

The Doctor's ship has changed its interior and even exterior design many times over the years. But there are many other ways in which it's been inconsistent...

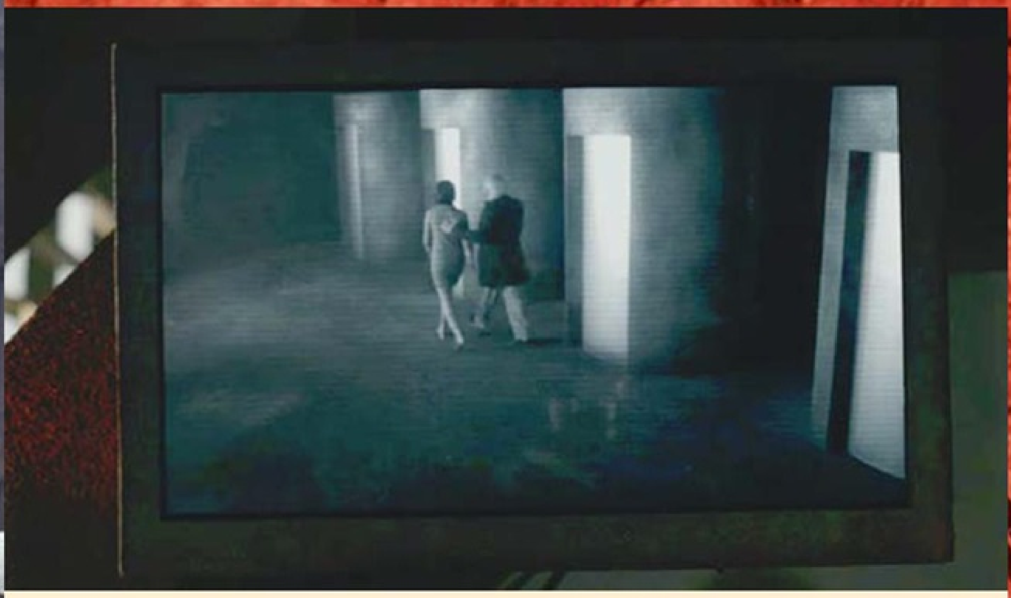
Feature by **JONATHAN MORRIS**

Right: The First Doctor (William Hartnell) unlocks the door to the TARDIS in *Marco Polo* (1964).

Far right from top: Barbara (Jacqueline Hill), Susan (Carole Ann Ford), the Doctor and Ian (William Russell) are locked out of the TARDIS in *The Sensorites* (1964); the Brigadier (Nicholas Courtney) explains to Liz Shaw (Caroline John) that the TARDIS key won't work for him in *Spearhead from Space* (1970); the bald Eleventh Doctor (Matt Smith) reveals that the TARDIS key was hidden under his wig in *The Time of the Doctor* (2013).

ELEPHONE
FREE
OR USE OF
UBLIC
AND ASSISTANCE
BLE IMMEDIATELY
RS AND CARS
POND TO
NT CALLS
O OPEN

Why did the TARDIS take the form of a police box?



Above left: The Third Doctor (Jon Pertwee) attempts to fix the TARDIS dematerialisation circuit in *Colony in Space* (1971).

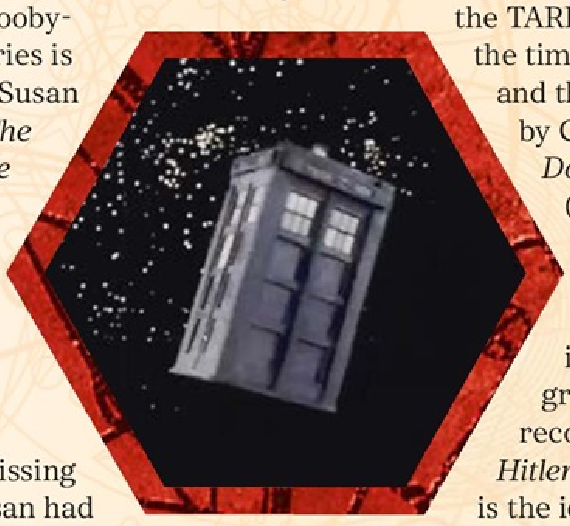
Above right: The First Doctor guides his granddaughter towards the TARDIS they are about to steal in *The Name of the Doctor* (2013).

Left inset: The TARDIS whirls through the Time Vortex in *Pyramids of Mars* (1975).

Below: The Fifth Doctor (Peter Davison) at the controls of the TARDIS in *Resurrection of the Daleks* (1984).

As we all know, TARDIS stands for Time and Relative Dimension in Space and it was named by the Doctor's granddaughter Susan. The name must have caught on before she left Gallifrey, as it's used by the Monk (in *The Daleks' Master Plan*, 1965-66) and other Time Lords. It would be an odd thing to boast about if it wasn't true, though it does raise the question of how the acronym works if Time Lords don't speak English.

Susan is equally emphatic about the fact that the TARDIS lock has a defence mechanism. In the first Dalek serial (1963-64) she explains that there are 21 different holes in the lock: one right one and 20 booby-trapped wrong ones. For a while, the series is quite strict in having only the Doctor or Susan unlock the TARDIS, until Ian does it in *The Rescue* (1964), followed by Steven in *The Daleks' Master Plan,* Polly in *The War Machines* (1966) and either Jamie or Victoria in *The Enemy of the World* (1967-68). And yet, when the Brigadier tries using the key in *Spearhead from Space* (1970) he's thwarted because the lock has a "metabolism detector".



There's also the curious case of the missing TARDIS key. Initially the Doctor and Susan had one key each, Susan discarding hers at the end of *The Dalek Invasion of Earth* (1964). By *The War Machines* the Doctor has a spare key but what happens to it is a mystery, as the Doctor only has one key until the 1996 TV movie, where he keeps a spare in a secret compartment above the door; he elaborates the 'secret compartment' plan by keeping a key under his wig in *The Time of the Doctor* (2013). Not that the key is essential – in various stories, such as *Frontier in Space* (1973), the TARDIS appears to have been left unlocked anyway.

Frontier in Space also has the TARDIS travelling through hyperspace, even though the idea that it travels through the Time Vortex had only just been established in *The Time Monster* (1972). And while the TARDIS is often depicted whirling through space when it's actually travelling through the Time Vortex (as in *Pyramids of Mars*, 1975), it also appears to travel through space conventionally, as it's detected by the Cybermen in *Earthshock* (1982).

But can the Doctor control where the TARDIS lands? In the first Dalek serial he claims that all he needs is precise information regarding its current location in time and space and he can pilot it to any destination. It's only in *The Rescue* that the Doctor privately muses on the fact that his travels aren't deliberate, and it's not until *The Chase* (1965) that he gives an explanation: the "time mechanism" is broken. This tallies with the scene in *The Daleks' Master Plan* where the Doctor pilots the TARDIS successfully using the Monk's "directional unit".

Later, when the Doctor is exiled to Earth, there are *three* explanations why he can't leave: because the dematerialisation circuit has been immobilised (*Colony in Space*, 1971), because the Time Lords changed the "dematerialisation codes" (*Spearhead from Space*, 1970), and because they blocked the Doctor's knowledge of "dematerialisation theory" (*The Claws of Axos*, 1971). This doesn't stop him using a time loop to trap Axos or, somehow, piloting the TARDIS perfectly well in *The Time Monster*.

The Chase is also the source of another inconvenient fact: that the Doctor built the TARDIS. While this ties in with Susan's claim about naming the TARDIS, it's contradicted in *The Impossible Planet* (2006), while in *The War Games* (1969) the War Chief reminds the Doctor that he *stole* the TARDIS; the TARDIS was in for repair at the time, as mentioned in *Logopolis* (1981), and the Doctor was guided in his choice by Clara – according to *The Name of the Doctor* (2013) – and-or the TARDIS itself (according to *The Doctor's Wife*, 2011).

The idea that the controls of the TARDIS can only be operated by the Doctor (*Pyramids of Mars*) and that its interior exists in a "state of temporal grace" (*The Hand of Fear*, 1976) can be reconciled as being "clever lies" (*Let's Kill Hitler*, 2011). Slightly harder to explain away is the idea that the TARDIS only has a limited air supply, another idea from *The Chase* that becomes a major plot point of *Planet of the Daleks* (1973). Or *The Moonbase* (1967) establishing that the TARDIS has a gadget that can see into the future, a gadget that unaccountably never gets used again.

The biggest TARDIS mystery, though, is the first. Why did it take the form of a police box to conceal itself in a junk yard? As a puzzled Ian Chesterton observes, police boxes "are usually found on the street"... **DWM**

GALLIFREY

The planet the Doctor identifies as home has been central to the series' mythology for more than 50 years. However, our knowledge of this mysterious world remains sketchy.

Feature by **JONATHAN MORRIS**

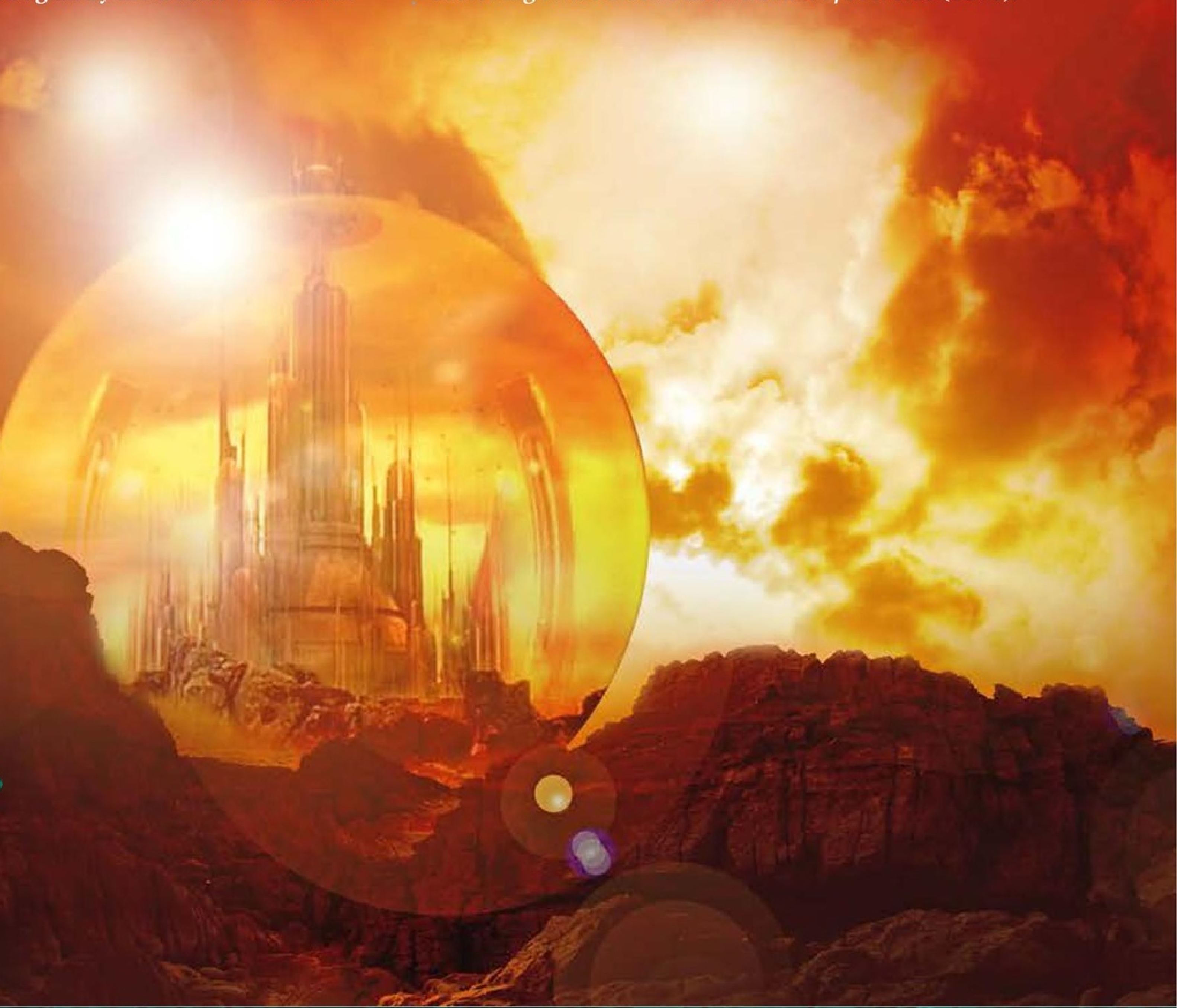
One of the first things we're told about the Doctor and Susan's home planet has always been overlooked. In *Marco Polo* (1964) Susan tells her friend Ping-Cho that she has "never seen a moonlit night" before, which is curious for two reasons.

Firstly, if she didn't see a moonlit night during the five months she spent living on Earth in the 20th century, then, even allowing for the London smog, she must have been extremely unobservant (particularly given her predilection for walking home through the dark). Secondly, it suggests that her upbringing on Gallifrey was either one that took place entirely indoors, or that on Gallifrey it doesn't get dark at night, or that Gallifrey doesn't have a moon. All of these could be true. *The Invasion of Time* (1978) makes it clear that most Gallifreyans never set foot outside the citadel, in *The Sensorites* (1964) Susan says that "at night the sky is a burned orange", and in *Hell Bent* (2015) the Doctor refers to someone – probably him – losing the planet's moon.

In *The Sensorites* Susan goes on to say that "the leaves on the trees are bright silver". These trees with silver leaves are mentioned again by the Doctor in *Gridlock* (2007), and yet, whenever we've seen Gallifrey, there's been no sign of silver-leafed trees anywhere. Most of the time the planet has appeared as a wilderness; there are a few gnarled trees in the Death Zone of *The Five Doctors* (1983) and around the Untempered Schism in *The Sound of Drums* (2007), but that's about it.

We learn some more about the Time Lords in *The War Games* (1969), including the fact that they can live forever (barring accidents) and that they can control their own environment (which raises the question of why Gallifrey is a wilderness). One Time Lord even has the ability to inflict pain using supernatural mental powers, an ability that never turns up again.

The War Games also establishes that the Time Lords' most important law is "non-interference in the affairs of other planets", which they immediately ignore by sending the Doctor to Earth. Over the following years it's established that the Time Lords are happy to send the Doctor on missions to intervene, performing the"dirty work they won't touch with their lily-white hands", according to the Doctor in *The Brain of Morbius* (1976).



Right: The orange landscape and citadel of Gallifrey as seen in *The Sound of Drums* (2007).

Below from top: Ping Cho (Zienia Merton) and Susan (Carole Ann Ford) in *Marco Polo* (1964); the Untempered Schism in *The Sound of Drums*; the Second Doctor (Patrick Troughton) with one of the powerful Time Lords (Trevor Martin) in Episode Ten of *The War Games* (1969).

Far left: The Fourth Doctor (Tom Baker) returns to Gallifrey and dons ceremonial dress in *The Deadly Assassin* (1976).

Left: The Eleventh Doctor (Matt Smith) expels a blast of regeneration energy as he's granted a new set of lives in *The Time of the Doctor* (2013).

Left inset: The top of Gallifrey's Dark Tower in *The Five Doctors* (1983).

Below: The resurrected Rassilon (Donald Sumpter) in *Hell Bent* (2015).

So it's not a complete surprise in *The Deadly Assassin* (1976) when we're told that the Doctor's exile to Earth was ended at the intercession of a 'Celestial Intervention Agency', possibly the Division from *The Timeless Children* (2020) under another name? *The Deadly Assassin* also throws what had been established about the Time Lords up in the air; rather than their power coming from a supernova created by the Time Lord stellar engineer Omega (*The Three Doctors*, 1972-73), it comes from a black hole situated beneath the Panopticon that they don't know about (!) created by the ancient Time Lord engineer and architect Rassilon, whom the Doctor has seemingly never heard of. The fact that Rassilon was an architect is largely forgotten, though it explains his lovely Dark Tower in *The Five Doctors*.

The Deadly Assassin also establishes that the Doctor's assertion that Time Lords can "live forever" wasn't quite true. They have a strict cycle of 12 regenerations, which isn't a strict limit at all because the whole story is about the Master trying to gain another regeneration. Indeed, it later turns out that Time Lords can acquire a whole new regeneration cycle, as offered to the Master in *The Five Doctors* and granted to the Doctor in *The Time of the Doctor* (2013) – and, according to *The Timeless Children,* this might not have been the first time it has happened.

The Deadly Assassin is also pretty clear on the point that the Time Lords' big-collared robes are "seldom worn". And yet they're dusted down for the Doctor's investiture in *The Invasion of Time* and for meetings of the High Council (eg, 1983's *Arc of Infinity* and 2009-10's *The End of Time*), for jury service in *The Trial of a Time Lord* (1986), and an Untempered Schism induction in *The Sound of Drums*. Rassilon won't be seen anywhere without his big collar in *Hell Bent* and the Cybermen even get their own metallic versions in *The Timeless Children*.

But possibly the most obscure and overlooked fact about Gallifrey is that it has steam trains. In *Black Orchid* (1982) the Doctor remembers that, as a boy, he always wanted to drive one. But when we see Gallifrey in *The Five Doctors*, do they use a steam locomotive to travel to the Death Zone? No. They use a power-boosted open-ended transmat beam. **DWM**

The fact that Rassilon was an architect is largely forgotten.

CONTROVERSIAL CONTINUITY

The DALEKS

From trapped survivors of a neutron war to would-be conquerors of the universe, the Daleks' complicated evolution has been a remarkable – and confusing – journey.

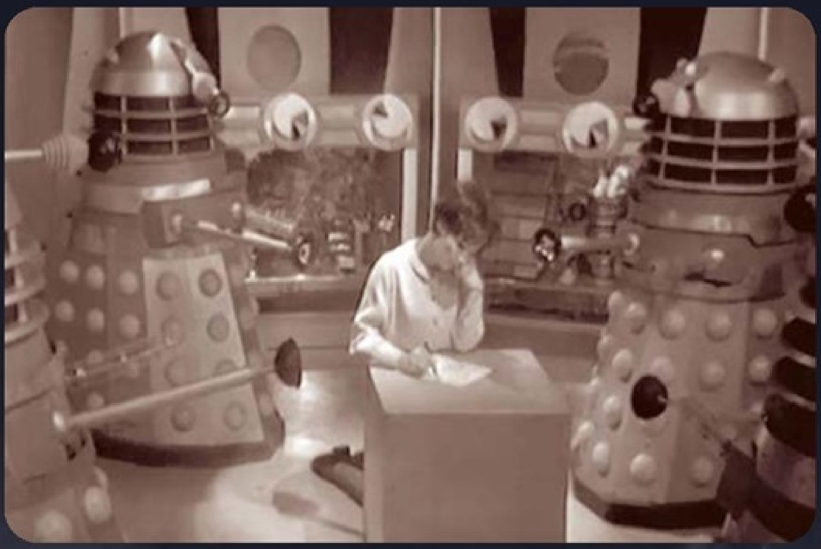
Feature by **JONATHAN MORRIS**

Right: Overseen by her captors, Susan (Carole Ann Ford) writes a letter to the Thals in *The Mutants* (aka *The Daleks*, 1963-64).

Below: The Daleks use discs mounted on their casings to allow their mobility in *The Dalek Invasion of Earth* (1964).

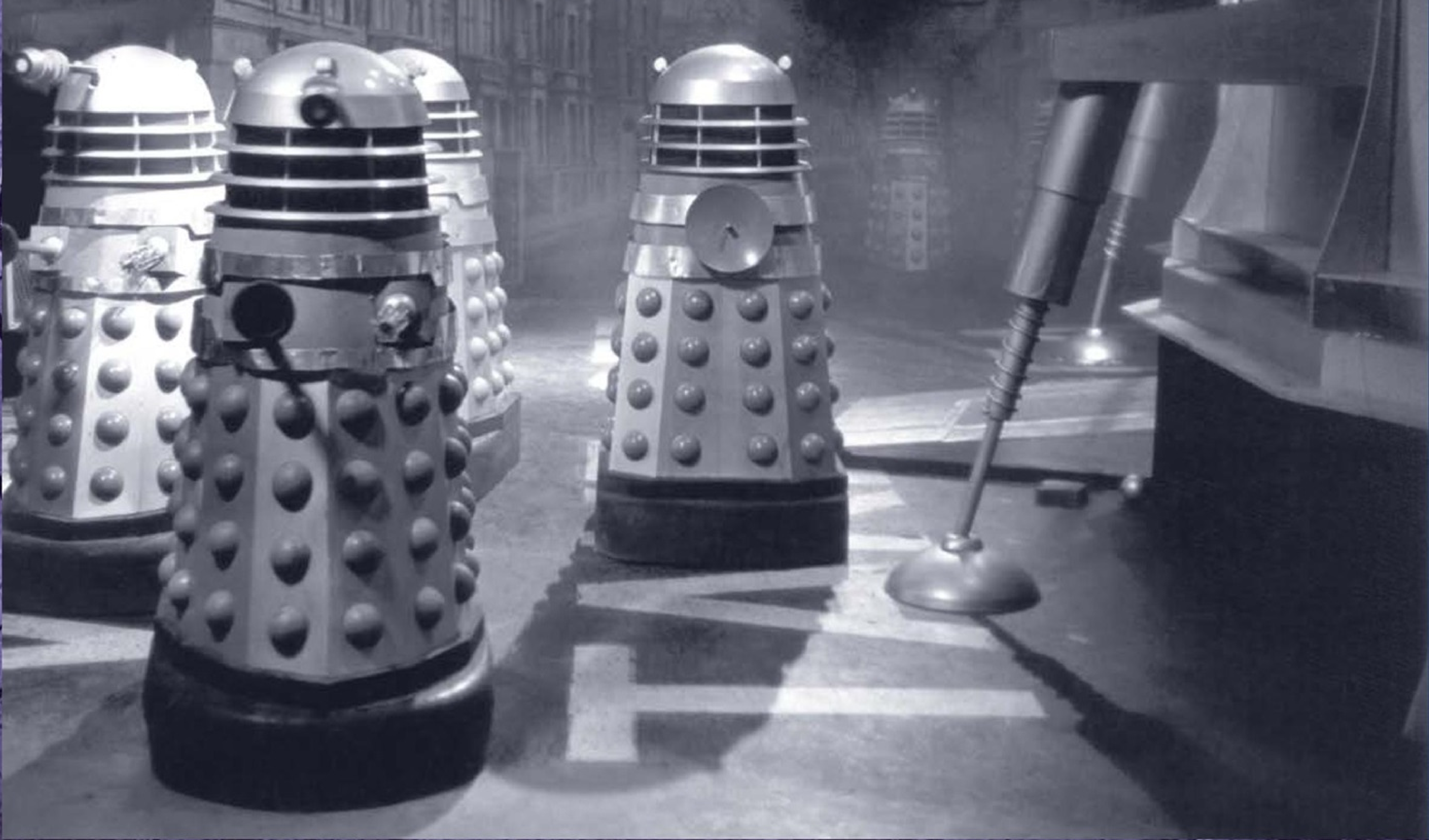
Almost everything we learn about the Daleks in their first serial, *The Mutants* (aka *The Daleks*, 1963-64), is later ignored.

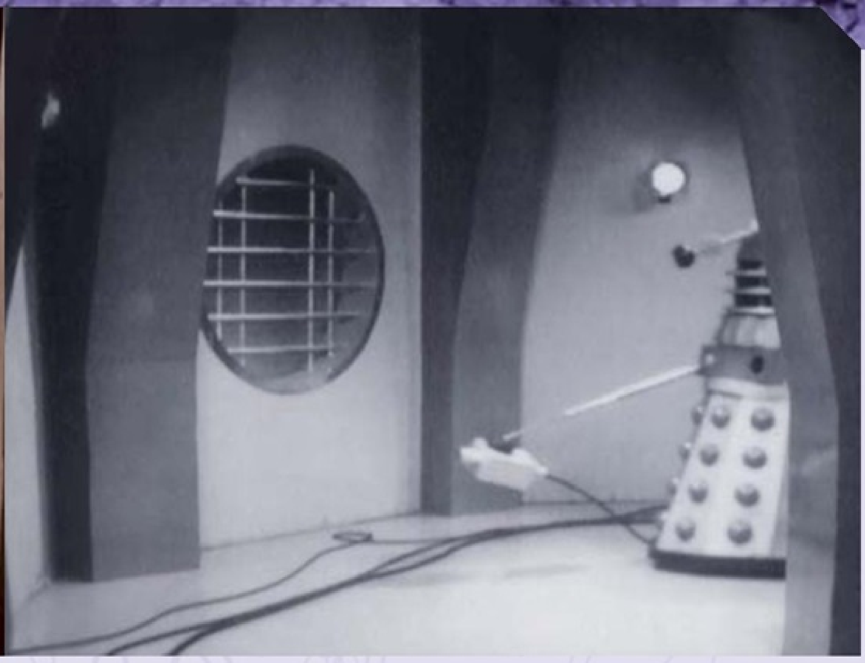
In *The Mutants* they can't move outside their city and, like everything in their domain, they're powered by static electricity. They're accomplished gardeners, pumping water from the Lake of Mutations to grow fresh vegetables in artificial sunlight. They're descended from a peaceful race known as Dals, composed of teachers, philosophers and creators of abstract sculptures who were nearly wiped out in a single day in a neutron war with a warrior race known as Thals. The surviving Dals were forced to shelter in an underground city. Over 500 years they mutated into clawed creatures that couldn't survive outside their protective machines, conditioned to radiation to such an extent that they need it to survive. When the Doctor tells them about the TARDIS, they don't believe that time travel is possible. The Daleks use English writing on their Geiger counters ("Danger"). But, most significantly, the Daleks in their first story don't talk like the Daleks we later love to hate; they say "Fire!" when deploying their weapons, and deliver lines like, "A few questions will reduce the mystery".



When Terry Nation wrote the first Dalek story, he had no reason to think they would ever return. "Nobody has ever killed off their brainchild so thoroughly as I annihilated mine," he later told the *Radio Times* in 1973. "Fortunately the trusty TARDIS came to the rescue. I brought Daleks back in a time *before* the date they were exterminated!"

The Daleks returned in *The Dalek Invasion of Earth* (1964), a story that the Doctor





Far left: The entrance to the Daleks’ time and space travel machine in *The Chase* (1965).

Left: A Dalek carries a cable for static electricity in *The Power of the Daleks* (1966).

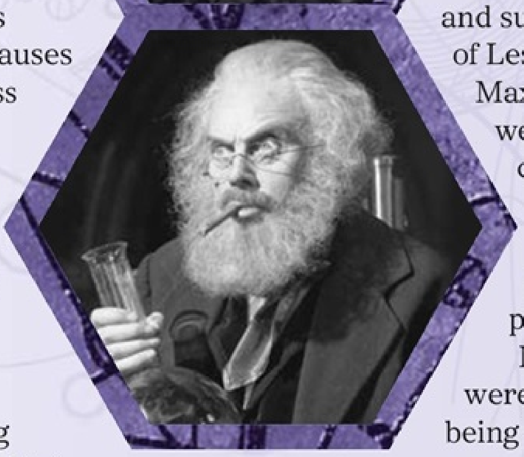
Left inset above: Daleks discover an “intruder craft” but fail to recognise it as the TARDIS in the second episode of *The Daleks’ Master Plan* (1965-66).

Left inset below: Deluded alchemist Theodore Maxtible (Marius Goring) in *The Evil of the Daleks* (1967).

Below: The Dalek Emperor and its minions control the planet Skaro in *The Evil of the Daleks*.

estimates takes place about “a million years” before the events of *The Mutants*. Here, the Daleks have flying saucers and invade Earth, intent on removing its core so they can replace it with a power system and pilot the planet anywhere in the universe. They’re no longer reliant on static electricity, instead using discs on their backs to draw power from a mast located somewhere in Bedfordshire. This mast is powerful enough to enable Daleks to make tours of London landmarks and the depths of the River Thames, while blowing it up causes all the Daleks to not just suffer a power loss but to fatally overheat.

It’s perhaps no surprise that some viewers were confused, as Nation recalled: “To begin with, we received sackfuls of letters… Children were always much smarter than I was at pointing out the anomalies in the plot.”



One can only imagine at the postbag Nation received after the Daleks’ third outing in *The Chase* (1965), where they could move without recourse to static electricity or discs and could travel through time and space in their own dimensionally transcendental time machine. This story is set after *The Dalek Invasion of Earth* and so, in an uncharacteristically scrupulous observance of continuity, Nation has the Daleks determined to destroy the Doctor and his friends, who they consider “their greatest enemies”. Interestingly, the Daleks say that “the Doctor and the three humans delayed our conquest of Earth”, suggesting that the Daleks are aware that the Doctor isn’t human, and that they successfully conquered Earth at a later date. (In fact, they conquered it quite successfully in *The Dalek Invasion of Earth,* but let’s not split hairs.)

The fact that the Daleks regard the Doctor as their greatest enemy is, of course, entirely forgotten in their next outing, *The Daleks’ Master Plan* (1965-66), in which they fail to recognise the TARDIS or show any hint of recognising the Doctor – until episode eight, when Dennis Spooner takes over as writer. Then Mavic Chen says the Daleks know they are dealing with a “time and space traveller” who is disguised as a human, but they still seem to have forgotten the Doctor’s name, as they only ever refer to him as the “time traveller”. Even when the Monk tells them he’s called the Doctor it fails to jog their memories.

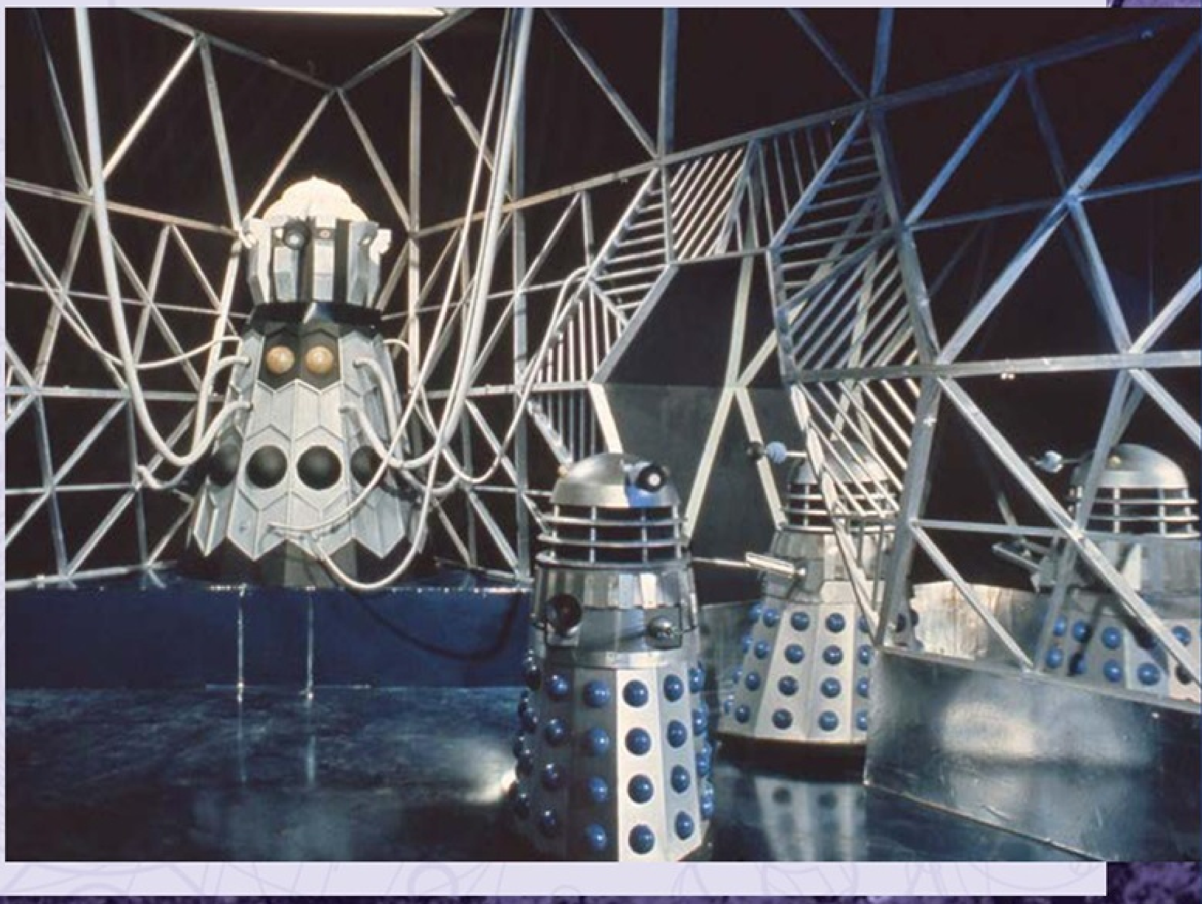
When David Whitaker cloaked himself in the mantle of ‘Dalek writer’ with *The Power of the Daleks* (1966) and *The Evil of the Daleks* (1967), it’s not clear whether he’d watched their previous two outings. Certainly he makes no effort to refer to them, or anything established outside the first Dalek story. In *Power* the Daleks are once again reliant upon static electricity. “It’s like blood to them. A constant life-stream.” The Daleks are forced to draw power from the colony’s own supply until they’ve laid cables generating static.

The Daleks in *Evil* are more mobile, and have even mastered a form of time travel based upon static electricity. But the fact that this story depicts their “final end” on Skaro – a Skaro without any Thals – suggests that Whitaker was unconvinced by Nation’s rationalisation that the Daleks’ first story was, chronologically, their last.

The biggest divergence from established continuity, however, is how Whitaker writes the Daleks; they’re much more sophisticated and subtle, using psychological manipulation of Lesterson (in *Power*) and Theodore Maxtible (in *Evil*) to achieve their ends, as well as utilising a form of remote mental control over Arthur (in *Evil*, also involving static electricity, of course). And, while in *Power* it’s only hinted that the Daleks recognise the Doctor, in *Evil* their entire plan revolves around capturing him.

Nation was unhappy with how the Daleks were depicted by Whitaker: “He had them being very sweet and very polite. That seemed →

The Daleks in *Evil* are more mobile, and have even mastered a form of time travel based upon static electricity.



Above left: The Daleks use psychokinetic power to move in *Death to the Daleks* (1974).

Above right: Davros (Michael Wisher) is revealed as the creator of the Time Lords' greatest enemies in *Genesis of the Daleks* (1975).

Below: Daleks of various designs on Skaro in *The Magician's Apprentice/The Witch's Familiar* (2015).

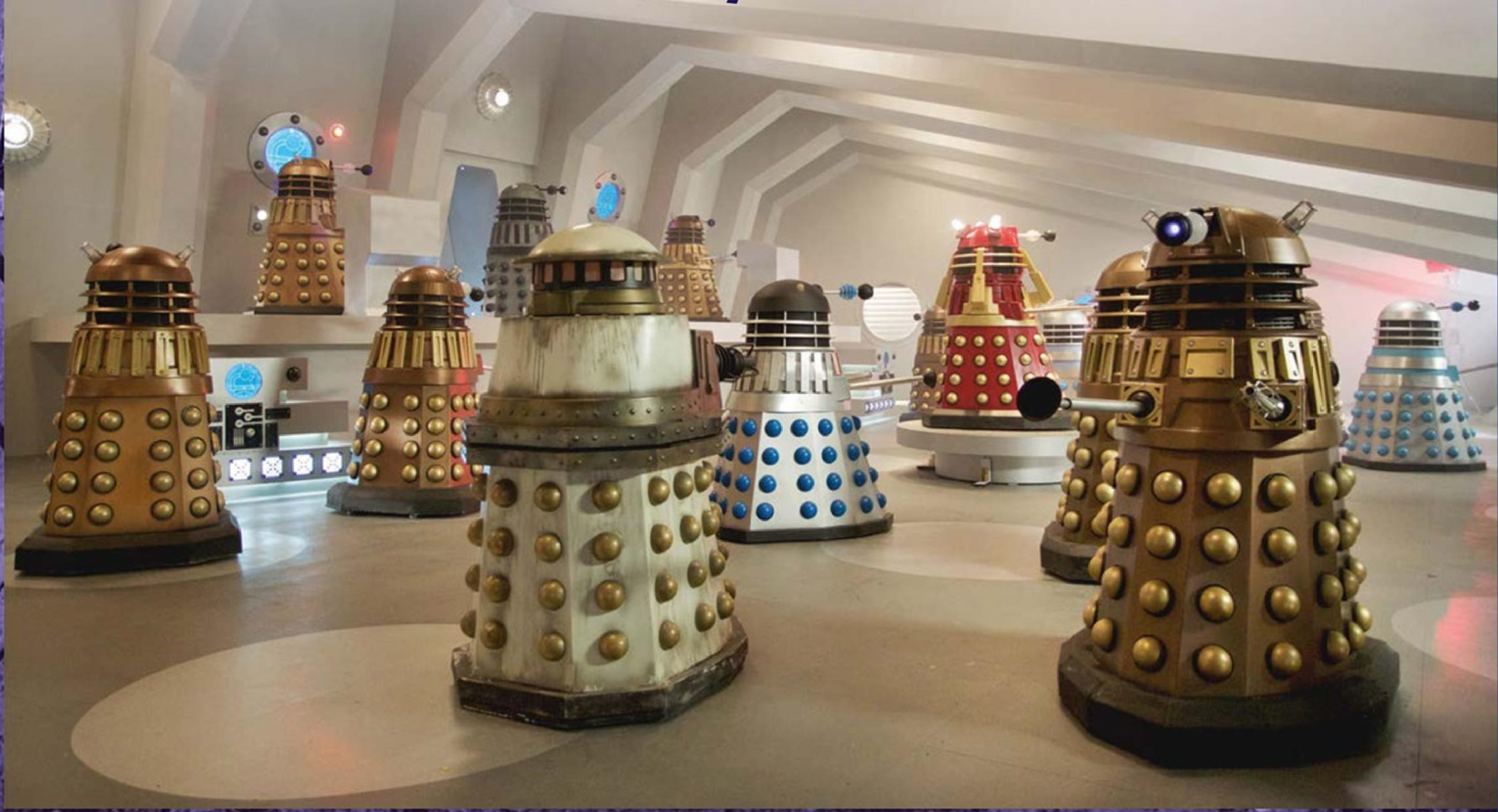
→ totally alien to me." So when Nation returned to *Doctor Who* with *Planet of the Daleks* (1973) the Daleks reverted to being more straightforward villains, even down to regarding the Doctor as "their greatest enemy". The story even has a group of Thals recall the time the Doctor came to Skaro many generations ago. Contradicting *Evil,* Skaro appears now to be a planet occupied *solely* by the Thals.

After finally addressing the question of how Daleks can move without static electricity in *Death to the Daleks* (1974) – psychokinetic power, apparently – Nation then threw out pretty much everything he'd established in the first Dalek story by giving the Daleks a completely different origin in *Genesis of the Daleks* (1975). Gone are the Dals, the war being a single day and the Daleks being the result of centuries of radiation-induced mutation that can't survive outside their machines. Instead, they're the creation of Davros, the result of experiments to find the Kaled race's final mutational form (due to chemical weapons). The story even addresses the fact that it's rewriting history by having the Doctor refer to previous Dalek stories that will now never happen; the Doctor oddly refers to the Dalek Invasion of Earth in the year 2000, which was "foiled because of an attempt by the Daleks to mine the core of the planet".

Nation threw out pretty much everything he'd established in the first Dalek story.

Genesis also introduces the idea that, rather than being motivated by a mixture of fear and hatred, Daleks are "without feeling or emotion" and "programmed to survive", an idea developed in *Destiny of the Daleks* (1979), where the Daleks are essentially robots. One aspect of *Genesis* that *is* addressed, in *The Witch's Familiar* (2015), is the idea that Daleks have a deliberately limited vocabulary (missing the words "mercy" and "pity").

The fact that the Skaro in *Destiny of the Daleks* no longer seems to be home to the Thals meant that writer Ben Aaronovitch felt justified in having it vaporised in *Remembrance of the Daleks* (1988). It's strange, then, that Skaro should be extant and full of Daleks in the 1996 TV movie, back in a post-apocalyptic state in *Asylum of the Daleks* (2012), and back in a pristine state in *The Magician's Apprentice/The Witch's Familiar*. One can only assume that its history was rewritten during the Time War – an event that's proved very useful for explaining things that don't make sense. **DWM**

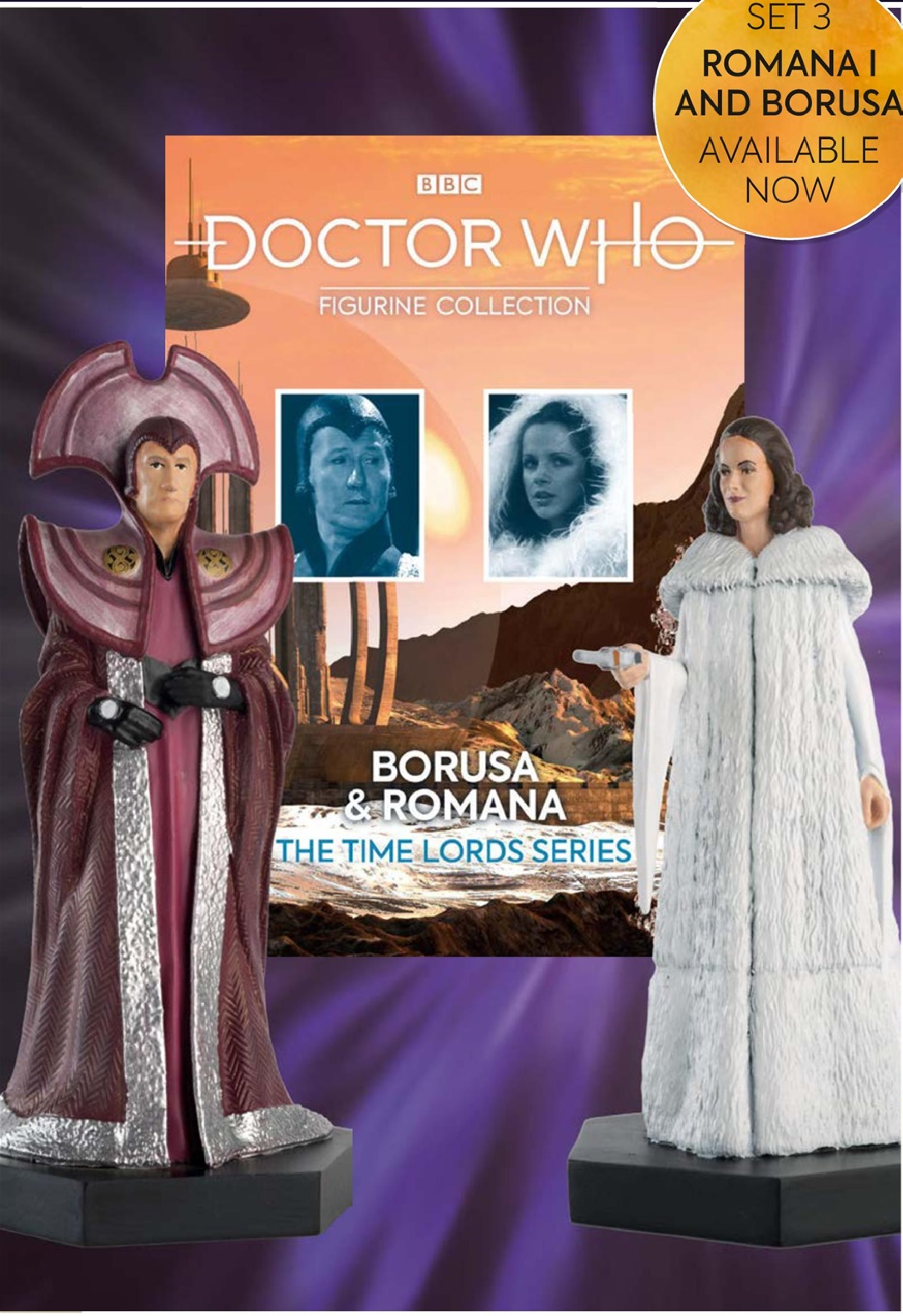


BBC

DOCTOR WHO

START YOUR TIME LORDS COLLECTION WITH THESE NEW SETS FEATURING SOME OF THE GREATEST GALLIFREYANS TO HAVE LIVED

SET 3
ROMANA I AND BORUSA
AVAILABLE NOW


BBC
DOCTOR WHO
FIGURINE COLLECTION
BORUSA & ROMANA
THE TIME LORDS SERIES

USE PROMO CODE **DWMAG12** TO GET **12% OFF YOUR ORDER**

GET YOURS TODAY AT eaglemoss HERO COLLECTOR bit.ly/DWTimeLordsSet

BBC, DOCTOR WHO and TARDIS (word marks and logos) are trade marks of the British Broadcasting Corporation and are used under licence.
BBC logo © BBC 1996. Licensed by BBC Studios.

CONTROVERSIAL CONTINUITY

The CYBERMEN

There is no race of creatures in the *Doctor Who* universe that has changed more in design, nature and backstory than the silver giants from the planet Mondas. Or is it Telos...?

Feature by **JONATHAN MORRIS**

As the first five Cybermen stories were written, or co-written, by one of the writers of their first, *The Tenth Planet* (1966), you'd expect a degree of consistency. And, indeed, there are attempts to maintain a continuity; the crew of *The Moonbase* (1967) remember the Cybermen invading and the Cybermen recognise the Doctor, despite him having changed his appearance. They continue to recognise him in *The Tomb of the Cybermen* (1967) and *The Wheel in Space* (1968).

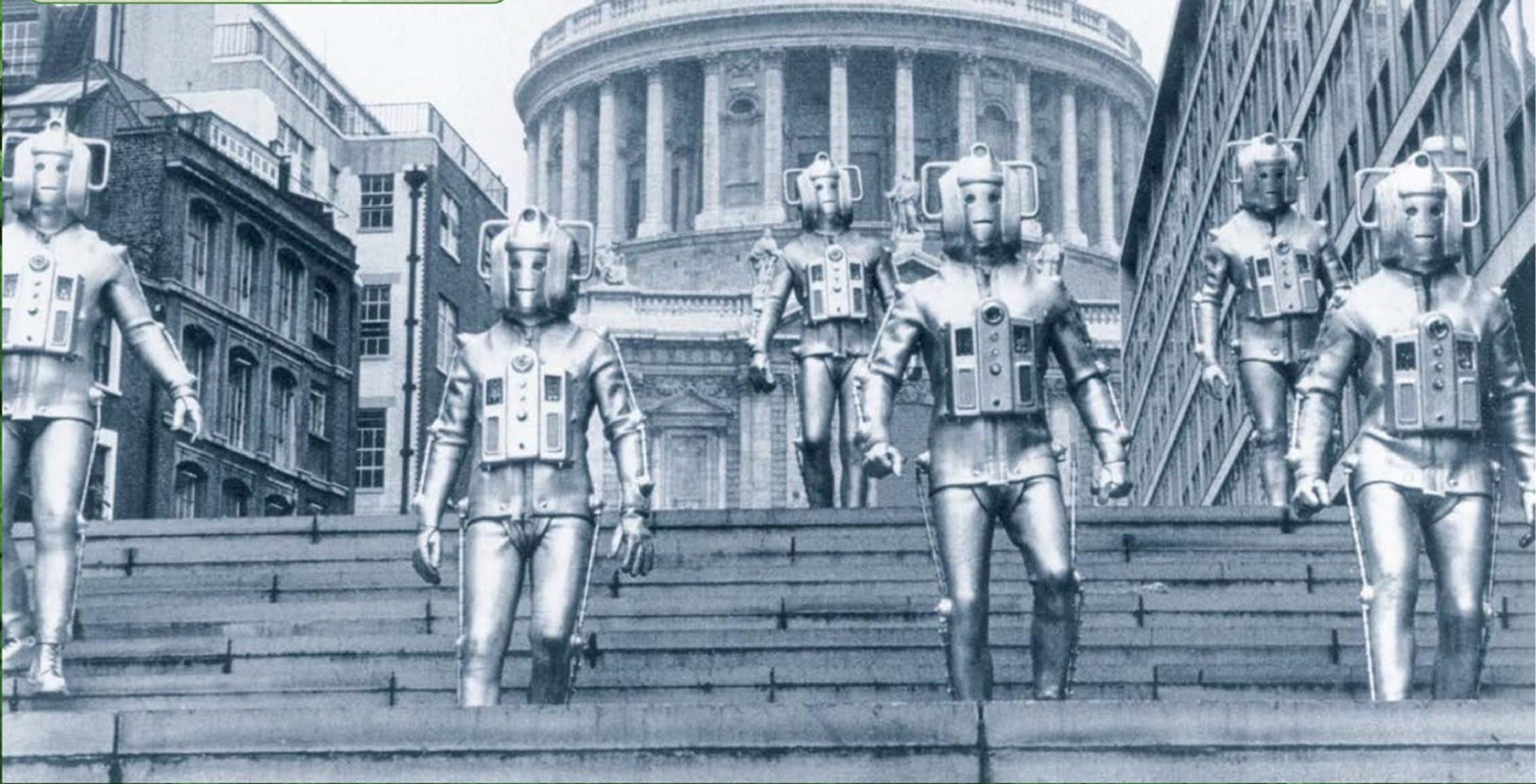
But, oddly, the crew of the Wheel have never heard of Cybermen. Because, even with the same writers handling the scripts, some inconsistencies creep in. In *Tomb* the Cybermen are nearly extinct; in *Wheel* and *The Invasion* (1968) they have invasion fleets. In *The Tenth Planet* they've never heard of "feelings", while in *The Moonbase* they've updated their Cyber-dictionaries. To begin with, they're positively loquacious, delivering classic lines like "I shall count to ten. If you still stupidly remain silent we shall fire." But by *The Invasion* they barely speak. And, of course, they look and sound different each time they return.

The most egregious inconsistency, though, is what the Cybermen actually *are*. In *The Tenth Planet* they say that their bodies were "almost completely replaced" save for their brains – though they also retain human hands and eyes. But in *Wheel* and *The Invasion* the Cybermen appear to be *entirely* robotic. (It's a point of contention in

Below left: The first Cybermen seen in *Doctor Who*, in *The Tenth Planet* (1966).

Below right: The Second Doctor (Patrick Troughton) is recognised by the Cyberman Controller (Michael Kilgarriff) in *The Tomb of the Cybermen* (1967).

Bottom: The Cybermen take control of London in *The Invasion* (1968).



Their plan is to kill every living thing on Earth to “eliminate all dangers”.

The Invasion that collaborator Tobias Vaughan wants to retain his human mind.) This remains the case until the Cybermen return in *Earthshock* (1982), when they have a human chin visible beneath their mask. Asked if they're robots, the Doctor replies that they're “far worse”.

The other thing that keeps changing is what the Cybermen actually *want*. It's pretty clear in their first story that they want to drain energy from Earth for their own planet of Mondas, with the Doctor deducing that their second objective is the destruction of the Earth. This remains the case in *The Moonbase*, where their plan is to kill every living thing on Earth “to eliminate all dangers”. However, in *Tomb* we learn that this wasn't, in fact, the reason for their attack on the moonbase – it was because their “machinery had stopped and our supply of replacements had been depleted”. So it might be inferred that the Cybermen need to invade the Earth to create more Cybermen. In their first story they cordially invite the crew of the Snowcap base to Mondas, saying, “You must come and live with us.” In *Wheel,* though, they have no interest in converting humanity, as they seek Earth's “mineral wealth”. Then in *The Invasion* they're back to wanting “suitable humans for cybernetic conversion”.

Notably, *Revenge of the Cybermen* (1975) introduces the idea that Cybermen (and Cybermats) can be killed with gold dust, as it “plates their breathing apparatus and in effect suffocates them”. While the Cybermen are “allergic” to gold, *Earthshock* and *Silver Nemesis* (1988) both retain the idea that it's only the Cybermen's chest units that are vulnerable. (In *Silver Nemesis* the Cyber Leader is startled by having gold dust thrown in its face but is otherwise unaffected.) But by *Nightmare in Silver* (2013), *any* exposure to gold scrambles their operating systems. During that story the Cybermen are upgraded to relieve them of this weakness, and also to give them the useful ability to move super-fast – an ability sadly discarded in favour of the power of flight in *Death in Heaven* (2014).

What's interesting, though, is when inconsistencies give rise to new story ideas. *Attack of the Cybermen* (1985) is, depending on your point of view, either an incomprehensible mass of continuity references in search of a plot or an ingenious attempt to reconcile inconsistencies between *The Tenth Planet, Tomb* and *The Invasion* by extrapolating from the line in *Tomb* that Mondas was the Cybermen's “first planet”. This is one example of how continuity ‘errors’ can be used as a source of inspiration; by coming up with an explanation, rather than dismissing details that don't fit, you can create something exciting and new.

An even better example is in *World Enough and Time*/*The Doctor Falls* (2017), which addresses how Cybermen could have originated both on Mondas and on the parallel Earth seen in *Rise of the Cybermen* (2006). Cybermen, the Doctor says, “happen everywhere there's people. Mondas. Telos. Planet 14. Marinus... Some things are just inevitable.” Writer Steven Moffat isn't just reconciling continuity here. By throwing in the reference to Planet 14 (mentioned in *The Invasion*), he implies that the *Invasion* Cybermen aren't from Mondas *or* Telos. And by mentioning Marinus he's even including the theory from the **Doctor Who Magazine** comic strip *The World Shapers* (1987) that the Voord were primitive Cybermen.

So this isn't a reductive process of squaring off rough edges and tying things down. It's throwing open the doors to say, “You think you knew *Doctor Who*? Well, actually it's much stranger, wilder and bigger than you ever imagined...” **DWM**

Top left: The Cybermen launch an attack on the inhabitants of *The Moonbase* (1967).

Top right: Peter Capaldi as the Twelfth Doctor, encountering Mondasian Cybermen in *World Enough and Time* (2017).

Above from top: A super-fast Cyberman in *Nightmare in Silver* (2013); flying Cybermen in *Death in Heaven* (2014).

Left: A Cyberman is hit with a gold-tipped arrow in *Silver Nemesis* (1988).

OUT OF THE TARDIS

Arthur Darvill

Doctor Who Magazine's TARDIS tin contains 120 tantalising, taxing and trivial questions. Each interviewee must answer a random selection...

Interview by **EMILY COOK**

Left: Arthur Darvill talks to **Doctor Who Magazine** from his home studio.

Above: Arthur as Rory Williams in *A Town Called Mercy* (2012).

Doctor Who Magazine is inviting Arthur Darvill to a scheduled Zoom meeting.
Topic: Out of the TARDIS interview
Time: 9 June 2020, 6.00pm, London

We're at Arthur Darvill's makeshift home studio in London. Virtually, of course. "This is my music room," he says from the screen. "I write and record loads of stuff in here. Usually I quite like all the extraneous noise, but since I've been doing voice-overs during lockdown I've realised I need to dampen this room, so I've put a rug on the wall. I've got a sofa in here too. It's a bit of a den, so I can be in work but also chill out. My cat joins me and we do audio dramas together."

In May, Big Finish announced *The Lone Centurion,* a new spin-off series of audio adventures heralding Arthur's return to the role of Rory Williams, companion to the Eleventh Doctor. The first volume was recorded remotely during lockdown. "It's been amazing to be able to plug in at home," says Arthur. "I've done loads of Big Finish stuff over the years. I love radio drama and comedy. I grew up listening to *The Goon Show*, *The Mighty Boosh*, *The League of Gentlemen*... even those audio *Poirot*s got me through a lot. So when I was introduced to Big Finish I said, 'Whatever you can throw at me, I'd love to have a crack at it.' Over the years I've played possessed monsters and bits and pieces, which has been really fun."

It's in part thanks to Arthur's mum that a Rory spin-off can now be added to his Big Finish repertoire. "My mum's an actor too. She does a lot of radio stuff so was working with Big Finish, and because she's a very wonderful, supportive mother she said to Scott [Handcock], 'I think Arthur's quite keen to do some more stuff.' Scott took that as an invitation to pitch this to me. My instinct was, yes, I'll do it, but it has to be funny and light, not too worthy or serious."

The Lone Centurion finds Rory in Roman Britain, trying to be anonymous and not succeeding. "They've really captured the essence of the character and explored those 2,000 years. It's really silly but brilliant. And it's not interfered with anything we've done before.

"I've resisted bringing Rory back for so long," Arthur continues. "Me and Kazza [Karen Gillan] always said that when we left *Doctor Who*, that'd be it. We didn't want to do anything that would touch the story because it was such a beautiful thing. It was also the biggest thing I'd done at that point. When you leave a big job you want to spread your wings, and if you keep returning to something, especially soon after you've left it, I think I'd have got stuck and typecast myself a little. I've been lucky in the eight years since that I've managed to do a load of varied, brilliant work that I'm really proud of. So coming back to Rory now, I didn't have any of the emotional turmoil that I'd have had maybe five years ago. It was really lovely to do the Rory stuff with Neil [Gaiman, for *Doctor Who: Lockdown*] – that felt like dipping my toe back in the water. So, especially after that, this is brilliant." →

> **"Coming back to Rory now, I didn't have any of the emotional turmoil that I'd have had maybe five years ago."**

Above: Newlyweds Amy (Karen Gillan) and Rory in *The Power of Three* (2012).

Below: Arthur as the Roman Rory in *The Pandorica Opens* (2010).

Bottom left: Two of Arthur's favourite radio comedies, *The Goon Show* and *The Mighty Boosh*.

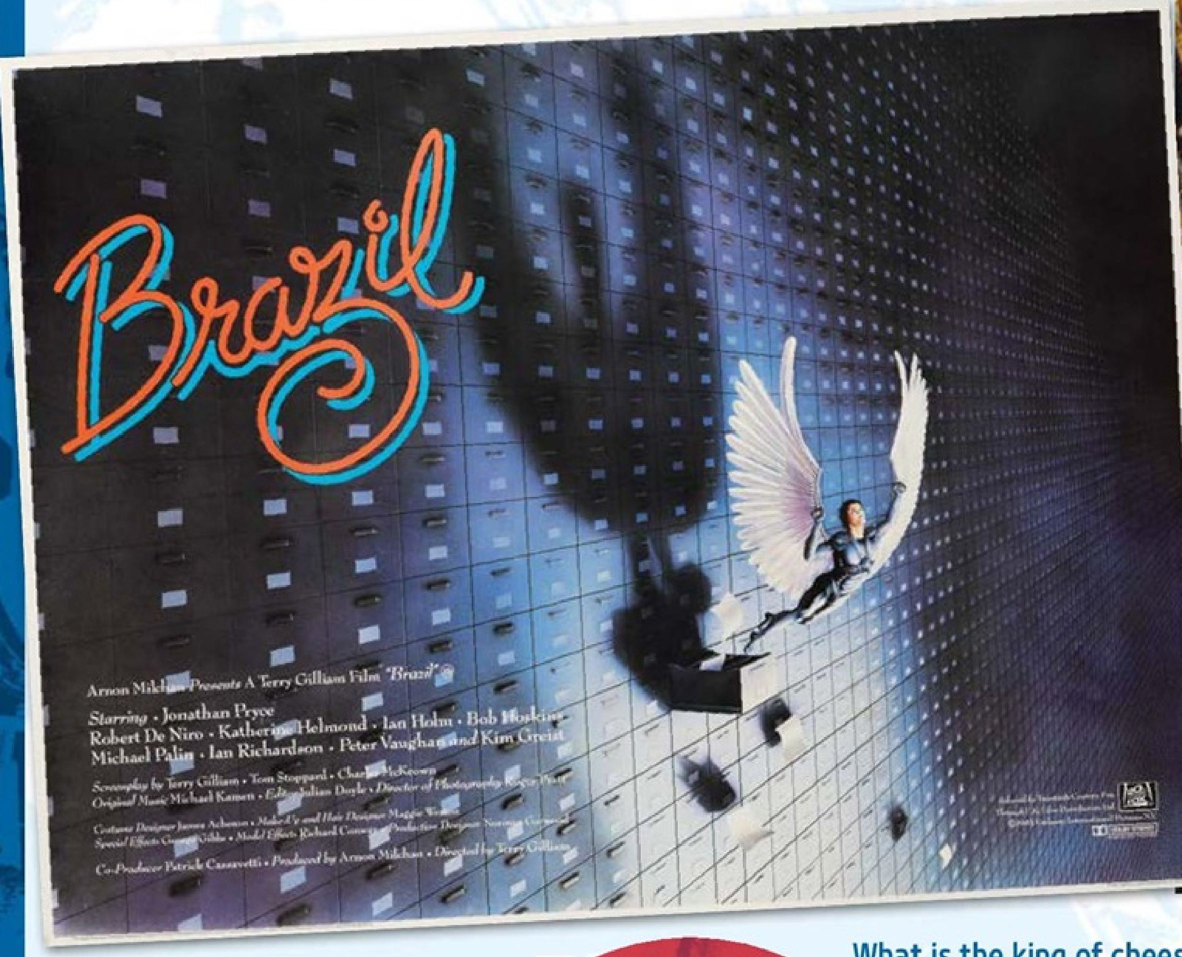
Bottom right: The forthcoming Big Finish audio drama *The Lone Centurion*.

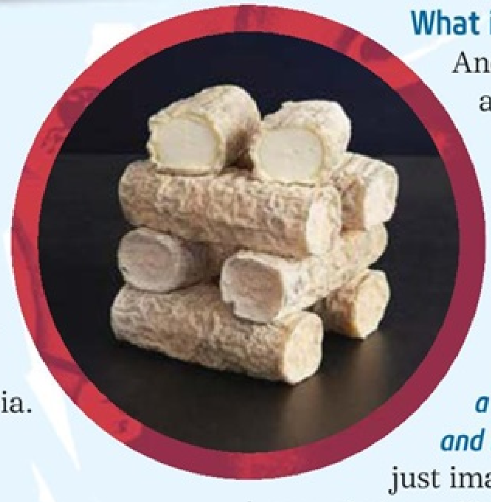
BBC
THE GOON SHOW
Compendium Volume THIRTEEN - Early shows: Series 4, Part 1 & more

BBC AUDIO
THE MIGHTY BOOSH
THE COMPLETE RADIO SERIES
3 x CD

BBC DOCTOR WHO
THE LONE CENTURION

OUT OF THE TARDIS Arthur Darvill


Brazil
Arnon Milchan Presents A Terry Gilliam Film "Brazil"
Starring · Jonathan Pryce
Robert De Niro · Katherine Helmond · Ian Holm · Bob Hoskins
Michael Palin · Ian Richardson · Peter Vaughan and Kim Greist



→ Zoom has played host to many a virtual quiz over the last few months and today – with the help of **DWM**'s trusty TARDIS tin – we have some questions for Arthur. "I'll try to answer them," he says, tentatively. We assure him it's not *Doctor Who* trivia. "OK, great, that's good!"

But the questions can be deceptively tricky...

What's your all-time favourite film?

Oh wow, that is hard! I mean, start with an easy one... There are so many. It used to be Terry Gilliam's *Brazil*. I absolutely love that movie. *Life is Beautiful* – *La vita è bella* – is my go-to heartbreak film. It's a perfect piece of contrasting cinematic joy. But also, maybe even *Pinocchio*.

What is the king of cheeses?

Another big question! There's a cheese called an Innes Log from Neal's Yard, which I'm a particular fan of. I think maybe a good Stilton or Stichelton. A good strong veiny blue. Or anything melted in a sandwich. ***Have you tried a goat's cheese, pesto, tomato and basil toastie?*** No, but I can just imagine it right now – it sounds incredible. Any cheese melted on toast, or within toast, is the king.

When are you happiest?

When I'm with my wife and my pets and we're safe and warm and about to eat a meal together. Lockdown has really proved that, actually. ***How have you coped during lockdown?*** For me, apart from the obvious thing of not much work and not being able to see people, it's been fine. At the beginning of lockdown there was such a pressure to be like, "Right I've got to use this time." It took me a couple of months to go, "Actually, stop tidying the house. And just accept that those shelves are never going to go up."

What mementos do you have from *Doctor Who*?

I've got some wonderful memories. I've got loads of scripts which are in a box at my parents' house. My mum is constantly saying, "Can you just get these things out of our house?" I'm like, "No, they're important to keep and I don't have space." ***Did you steal anything on set?*** I stole a couple of bits from the TARDIS on my last day. There was a magnifying glass – I've got that. We were like scavengers, me, Karen and Matt. We went on and just ripped bits off because they were getting a new TARDIS. I feel quite guilty about it now. I probably owe someone some money. I do wish I'd stolen one of Rory's gilets, actually. Rory's outfits were brilliantly designed but they weren't necessarily the type of thing I'd wear. However, that's the one thing I wish I had. ***Rory did rock the gilets.*** Totally.

What makes you cross?

Not to bring things down too much, but I think it's important to talk about... We went on the Black Lives Matter march in London over the weekend. The events in America have been absolutely awful and I've been trying to educate myself a bit more on the American judicial system and the way black people specifically are treated in America. That's made me really cross recently. The protests in London over the past few weekends, although they were quite scary because we're still in a pandemic, really felt like the right thing to go and do. Being cross is something we can all share in at the moment. Being

Top left: A poster for Terry Gilliam's dystopian satire *Brazil* (1985).

Top right: The Eleventh Doctor's TARDIS console, complete with magnifying glass.

Above inset: Innes Log cheeses from Neal's Yard Dairy.

Left: Rory rocks the gilet in Series 6 (2011).

WARHAMMER
40,000
GAMES WORKSHOP

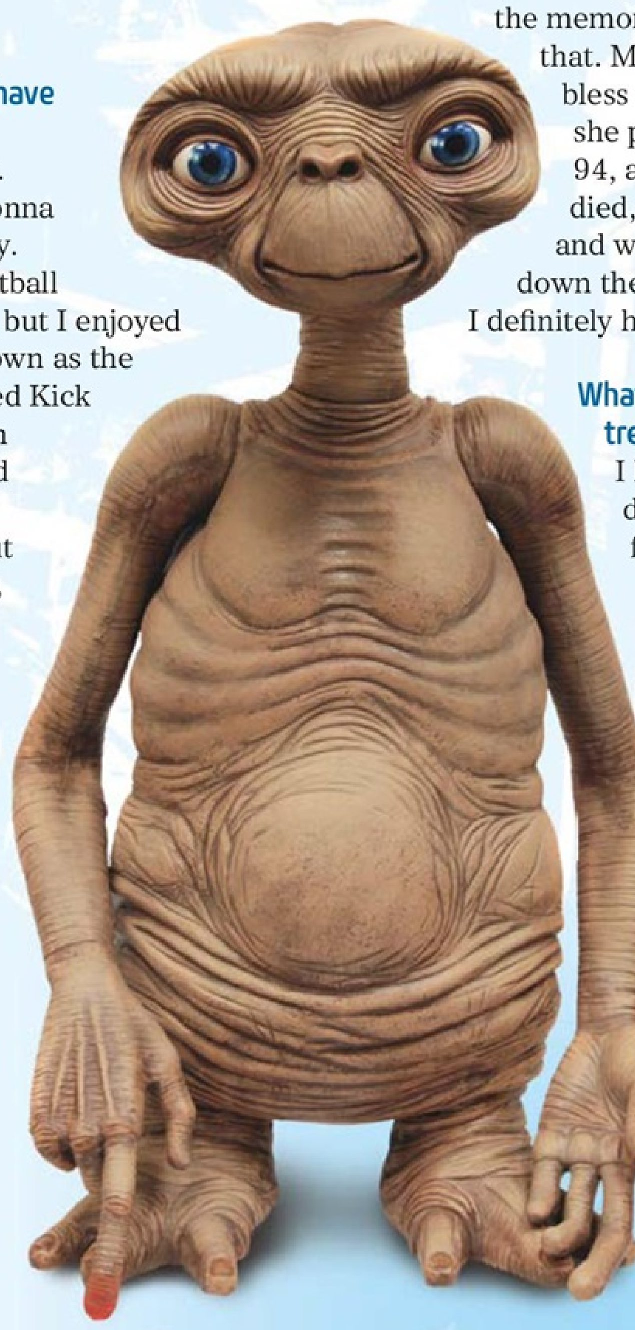
> **“I played a lot of music. Singing along to Madonna videos was a big hobby.”**

cross is one thing, but if we don’t all do something about it – both personally and publicly – then nothing’s going to change.

What’s the best party you’ve ever been to?
I just thought about a party and being in a room with loads of people and it made me both really sad and really nervous. [Laughs.] We had a party just before lockdown for a birthday, which was really fun. But the *best* party? I’ve been to some parties I can’t talk about on this...

Do you speak any foreign languages?
No. I’m trying to slightly get my French up but it’s not going very well. I learnt French for most of my time at school and can’t remember any of it. ***If you don’t use it, you lose it.*** Absolutely. I can order an orange juice and get a hotel room with a view of the sea. Schoolboy French.

What hobbies did you have as a child?
I played a lot of music. Singing along to Madonna videos was a big hobby. I was really bad at football and any kind of sport, but I enjoyed playing it. I’m still known as the King of the Two-Footed Kick because I used to go in with both feet first and inevitably fall over. I liked making stuff out of wood in my garden, like spaceships and pirate ships. I also used to collect Warhammer. I was one of those kids! Warhammer 40,000. I wasn’t very good at painting the models and I didn’t understand the rules, so I was a bad Warhammer player. ***But a good musician! What do you play?*** Piano, guitar, bass... clapping, singing. I love it. I’ve been writing a lot for myself recently and want to go out and play more after this. During lockdown, a cello player, a singer and a few other musicians that live in the building opposite have been going out on their balconies and playing music. We’ve opened our windows or sat in the garden and listened. It’s been really lovely, especially as it’s been so sunny.



Do you enjoy gardening?
Yes, but I’m not good at following the rules so I tend be quite scatter-brainy and haphazard with things. Everything I’ve tried to do in the garden has died. I love being there and trying, though. My grandma was an *amazing* gardener. In fact, all my grandparents were. My grandad used to grow these incredible tomatoes and every tomato I eat now is measured against the memory of that. My nan, bless her, she passed away last year at 94, and even just before she died, she’d sit in her house and would spot a weed from down the bottom of the garden. I definitely haven’t inherited that.

What is your most treasured possession?
I have a guitar that my dad bought me, either for my 21st or 18th birthday. I once left it on a train. I was coming back from filming *Doctor Who* in Cardiff to do a gig in London and I fell asleep on the train. I *always* fall asleep on transport. I’m really boring to travel with. On a plane I’ll fall asleep before take-off. I’m just really good at napping. I think it’s because my parents used to put me in the car to send me to sleep. Anyway, I fell asleep on the train then woke up and got off, completely forgetting I’d left my important guitar on the train. Amazingly, because the train was going back from London to Swansea, there was a guy at Swansea station who got it off and they’d kept it in the guard’s office so I went back and got it. That was an act of human kindness. But it was *terrifying* because I couldn’t have replaced that thing.

HAIR PEACE
BED PEACE

Who is your guru?
I’m a bit obsessed with John Lennon. I have a love-hate relationship with him. I think he stood for so much amazing stuff: his message of peace and creativity, his way of standing up to people. I also think much of what he did was problematic as well, and quite chauvinistic. But he at least prompted a conversation. So he’s not my guru but he’s someone I’ve gone back to throughout my life.

What’s the most expensive luxury item you’ve ever bought?
Luxury is like unnecessary, right? I spent £250 on a life-sized ET. Actually, if we’re going back to favourite film, *E.T.* was my favourite film growing →

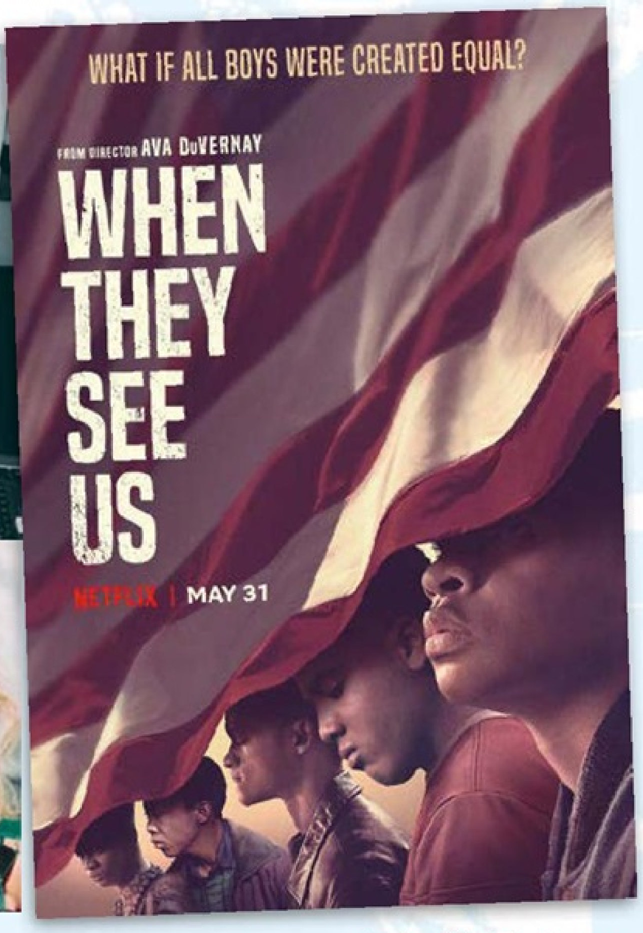
Top left: Madonna in the video for *Ray of Light* (1998).

Top right: A 1990s vintage Warhammer 40,000 set.

Above right: John Lennon and Yoko Ono pictured during their bed-in at the Hilton Hotel in Amsterdam, 1969.

Left: Arthur owns a life-size ET figure!

OUT OF THE TARDIS Arthur Darvill


WHAT IF ALL BOYS WERE CREATED EQUAL?
FROM DIRECTOR AVA DuVERNAY
WHEN THEY SEE US
NETFLIX | MAY 31

Top left: Pioneering DJ John Peel.

Above from left: Debbie Reynolds as Kathy Seldon in *Singin' in the Rain* (1952); singer Kate Bush pictured in 1978; Jane Fonda in *Barbarella* (1968); the Netflix series *When They See Us* (2020).

→ up and is definitely still in my top five. I think it's a perfect film. I was working in New York and me and my mate were walking round Chinatown and I saw this lifesize ET in a shop. Because me and my wife had just watched *E.T.* at this amazing outdoor cinema in New York, I was like, "I have to get that!" It was so stupid. I had to get it shipped back to London. He sits in my music room and looks down over me with his magic glowing finger.

Which three people, alive or dead, would be your ideal dinner party guests?
This is who I think right now: John Lennon, Richard Pryor and… who's the third? I'd say Peter Sellers but I don't know if we'd get on. Ah, I know: John Peel. He'd make everything a lot better. Ah, but it's all men. Hang on… I'm taking this really seriously. *I'll let you have two dinner parties so you can have three men and three women.* Great! Thanks. Women are harder to narrow down but I think it'd be Debbie Reynolds, Kate Bush and Jane Fonda. *Supplementary question: what would you be eating?* Eggy soldiers for the starter. Followed by a bacon sandwich dipped into Heinz tomato soup. *Is that a thing?!* Yeah, it's amazing! That's the main course. Finished with – this is the nostalgia course – Moon Pudding. *What's Moon Pudding?* A bowl of Angel Delight with tinned peaches in it. (Tinned peaches look a bit like moons.) I used to have it as a kid. That'd be my perfect meal.

CD, vinyl, download or streaming?
I really like vinyl. Always have. It's never gone away in my house. I've stolen bits of my parents' old record collection over the years. Putting those records on is amazing. And if you've got a good stereo – I can get really geeky about this – it sounds a lot better. Vinyl makes such a warm sound, especially albums recorded pre-1985. Playing a Neil Young album on a record player is pure joy.

Is Elvis still alive?
He's alive because the music means that he never dies!

Do you ever Google yourself?
No! My parents have a Google alert on me and my mum emails me occasionally. I keep saying, "Please stop sending me things." Someone changed my name on Wikipedia years ago to – I suppose this was a compliment – Arthur "Sexy McDaddy" Darvill. [Laughs.] This was before I understood how Wikipedia works. I was like, "Is this an official website? Because they've definitely got that wrong!" It's corrected now. Well, I presume so…

> **"I'd tell my younger self not to be afraid to get things wrong."**

What are you watching on Netflix at the moment?
I've just watched *When They See Us* and *The 13th* – both very hard-hitting. *When They See Us* is about the 'Central Park five', who were wrongly arrested in New York and went to prison. And then – same place, very different feel – is the *Central Park* series by the guys who made *Bob's Burgers*. It's a musical cartoon. It's really fun.

If you could travel back in time and offer your younger self some advice, what would it be?
That's a minefield, isn't it? I've tried to answer this question before and always floundered. I'm going to defer it to you while I think. *I don't usually have to answer these questions. I suppose I'd like to tell my 18-year-old self to go easy on herself and not to let her perfectionism get the better of her. And not to worry about the future – although I'm not sure I've quite learnt that one yet.* That's you telling yourself that *right now*.

Has that given you enough thinking time?
Well, I mean there's some serious stuff I've gone over with my therapist, which is probably too deep to talk about in this context, so I'll give you the slightly lighter stuff… I'd maybe tell myself to trust that you're a good, nice, fun person and you don't need to prove anything to anyone so just chill out a bit and be in the moment more. Also, I've gone through my life trying to make light of things and have been quite awkward about having serious conversations, so I'd tell my younger self not to be afraid to get things wrong and have difficult conversations with people, because I probably could have learnt a lot by having those conversations. I didn't realise this would get so profound. [Laughs.] I thought we'd be talking sci-fi. *You end up talking about life, the universe and everything in these interviews.* Well, it's been really fun! Thank you. **DWM**

PANINI ONLINE SHOP

panini COMICS panini magazines

Having difficulty finding the latest **DWM**, comic collection or bookazine? Try the Panini Online Shop!

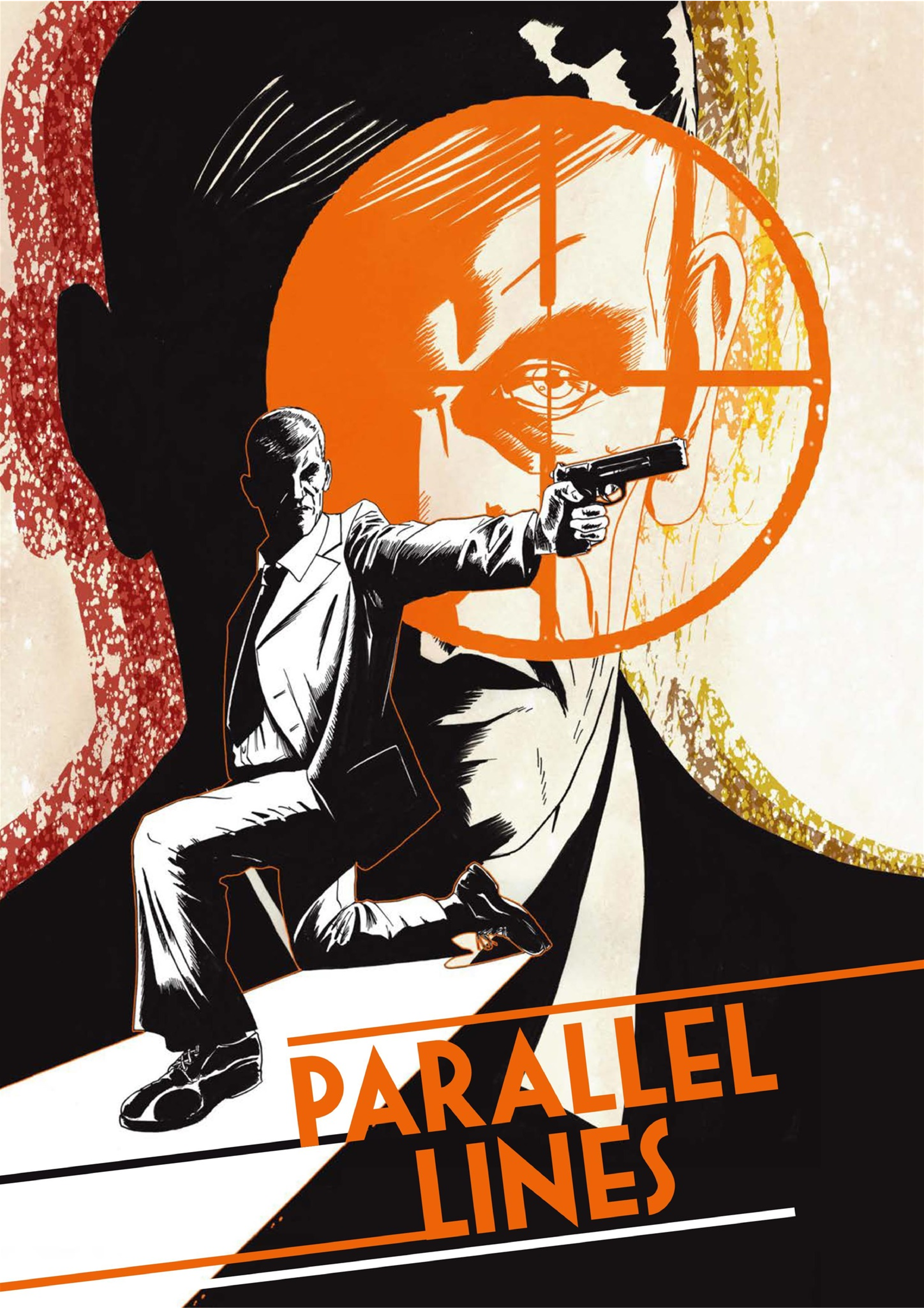
DOCTOR WHO MAGAZINE
CELEBRATING 500 ISSUES!
DOCTOR WHO MAGAZINE
ON THE RECORD
DOCTOR WHO MAGAZINE
1976 DOCTOR WHO'S HOTTEST YEAR
THE ESSENTIAL DOCTOR WHO
RELATIVE DIMENSIONS
DOCTOR WHO THE COMPLETE HISTORY
SPECIAL EDITION DOCTOR WHO MAGAZINE
COSTUME DESIGN
DOCTOR WHO
THE CLOCKWISE WAR
DOCTOR WHO
GROUND ZERO

You can now find all of your favourite magazines and books in one place:

store.panini.co.uk

Register for exclusive offers and news on all the latest releases.

WHILE STOCKS LAST!

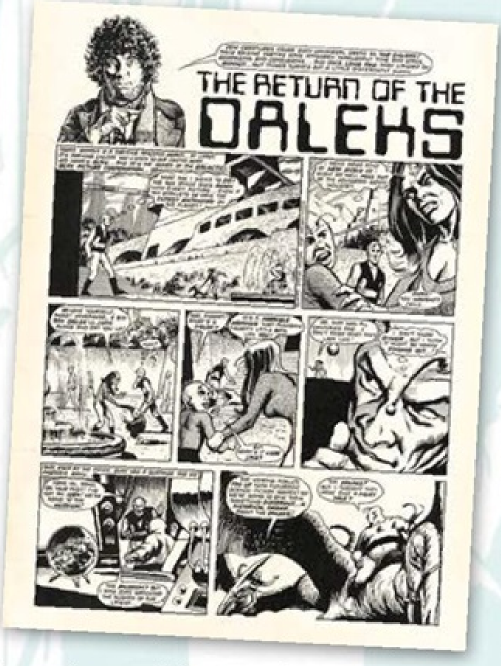

PARALLEL
LINES

The writers and artists behind Cutaway Comics explain how they're breathing new life into some of *Doctor Who*'s best-remembered characters.

Feature by **MATT CHARLTON**

Imagine a universe where deadly enemies, dictators and rogue gods are free to roam without a mysterious traveller in a blue box turning up to save the day. Scary thought, isn't it?

The imprint Cutaway Comics will be exploring this concept using characters and places from the worlds of *Doctor Who*. Behind the range is Gareth Kavanagh, co-creator of the acclaimed *Vworp Vworp!* fanzine. "What I've done in publishing I owe to *Doctor Who Weekly*," he says. "That first issue of *DWW* [published in October 1979] I remember vividly. It wasn't the cover-mounted transfers, or *The Iron Legion* [the main comic strip] that captured my imagination. It was the strip at the back with the Daleks."


THE RETURN OF THE DALEKS

While Tom Baker's Doctor was busy fighting Davros, Scaroth and the Nimon on television, Daleks, Sontarans and Cybermen were stars in their own universe. Writing and illustrating these tales were Alan Moore, Steve Moore and David Lloyd, all at the beginning of their careers. "Those back-up strips, they had *power*," says Gareth. "A world without the Doctor existed, and it was utterly terrifying."

Gareth has since featured many of the strips' artists and writers in *Vworp Vworp!*, while his theatre company, Room 5064, produced licensed stage adaptations of *Halo Jones* and *V for Vendetta*. So why set up his own comic imprint? "I'd spent a long time talking about these strips and finding creative ways to use other material, like with the plays. I suddenly had a lightbulb moment – why not publish my own comics?

"This is a chance to let lesser-featured creations have their moment in the sun," Gareth continues. "And we can do it without the constraints of a BBC budget, or a Saturday evening slot on BBC1. We're launching with *Lytton*, a four-issue miniseries, written by Eric Saward, with art from Barry Renshaw. Barry has previously drawn for *2000 AD*'s *Strontium Dog*, and Eric [who was script editor on *Doctor Who* from 1982 to 1986] will be familiar to many readers."

We saw a version of Lytton being killed while double-crossing the Cybermen [in 1985's *Attack of the Cybermen*], leaving the Doctor aghast at having misjudged Lytton's motives. "Lytton's in a totally different place here," says Eric. "He's still a soldier of fortune, a fighter. But he's trying to leave his past behind and run this jazz club in London – enjoy fine wine and good food. But there's something lurking in the shadows to spoil this..." In the comic, Lytton acquires a companion, Wilson – and, adds Eric, "an enemy in the form of the vicious Mr Longbody. Oh, and there's the small matter of the strange noises in the sewer."

How did Eric become involved in the project? "Well, I met Gareth at a convention. He pitched the idea to me and I was intrigued. I hadn't done a comic before and I could use my own creation in an unfamiliar area. I thought, 'Yes, let's try it.'"

Lytton, played by Maurice Colbourne, met both Daleks and Cybermen on screen, and →

> **"A WORLD WITHOUT THE DOCTOR EXISTED, AND IT WAS UTTERLY TERRIFYING."**
> GARETH KAVANAGH

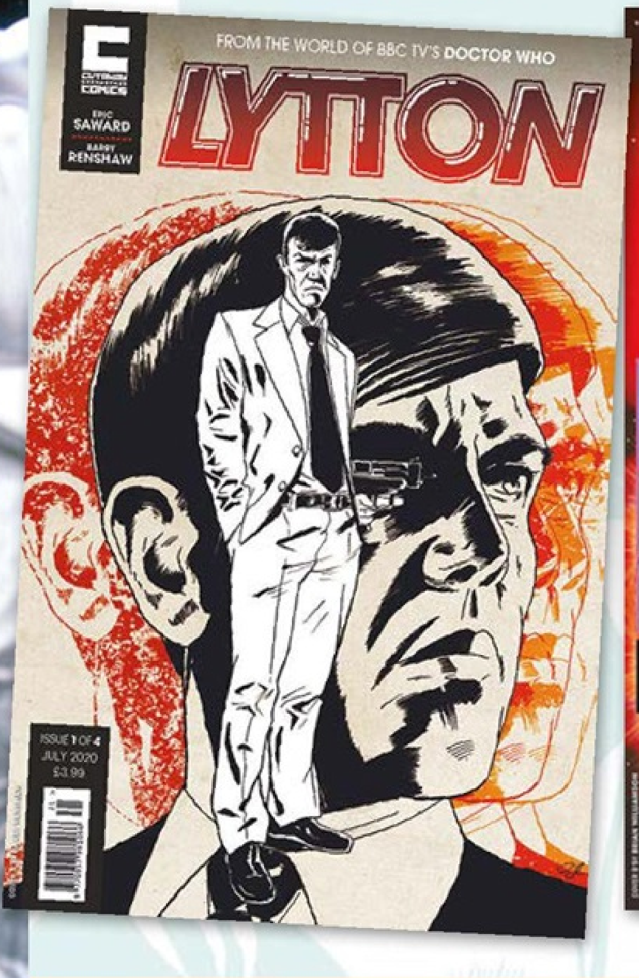
Opposite page: Lytton, a character who appeared in *Resurrection of the Daleks* (1984) and *Attack of the Cybermen* (1985), is returning in his own comic book series. Art by Barry Renshaw.

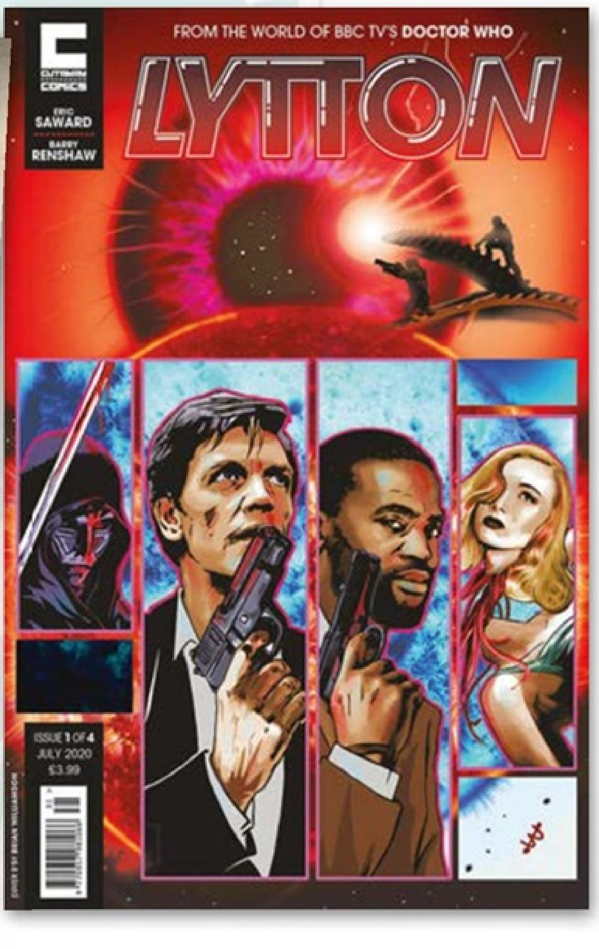
Above: Gareth Kavanagh, the publisher behind Cutaway Comics.

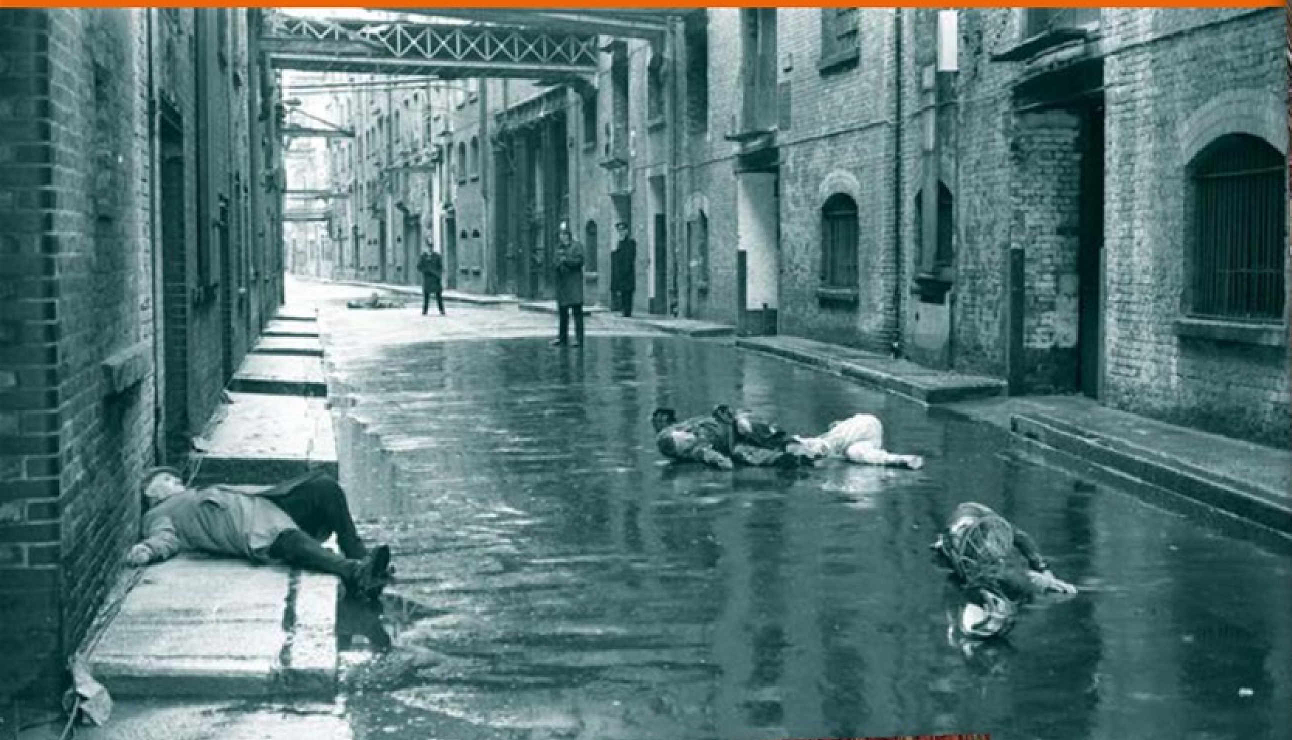
Left inset: *The Return of the Daleks*, written by Steve Moore with art by Paul Neary and David Lloyd, appeared as a back-up strip in the first issue of *Doctor Who Weekly* (1979).

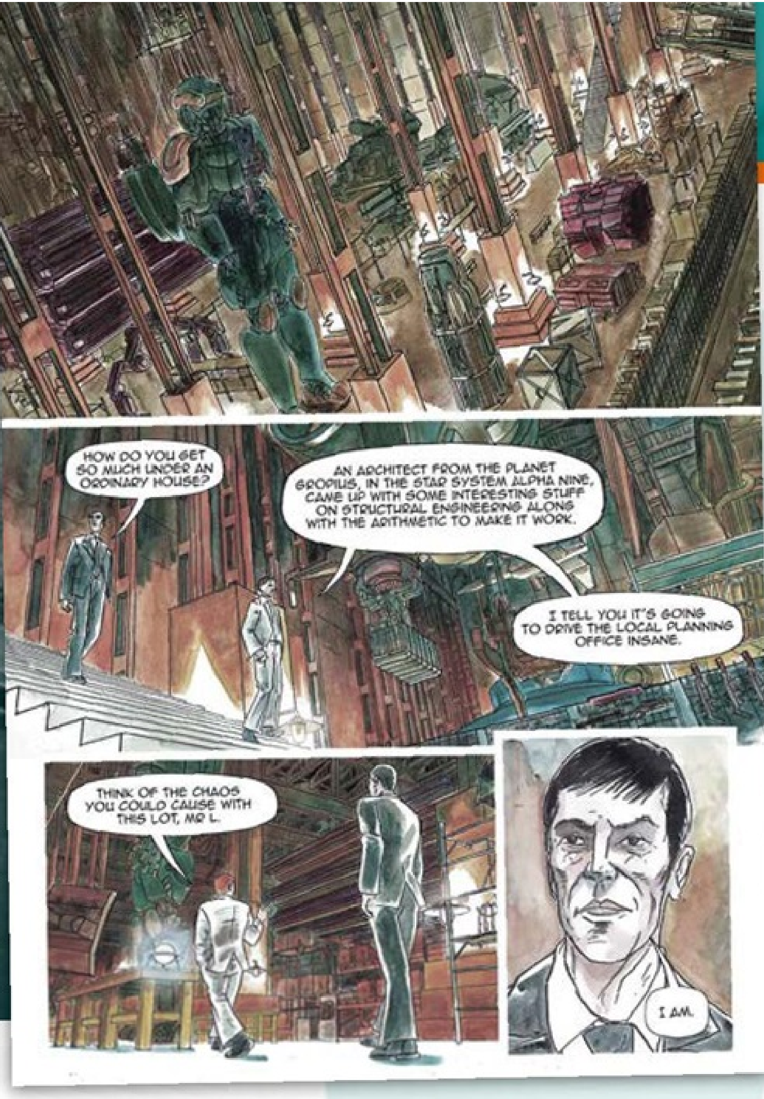
Below left: Lytton (Maurice Colbourne) undergoes a gruesome conversion process in *Attack of the Cybermen* (1985).

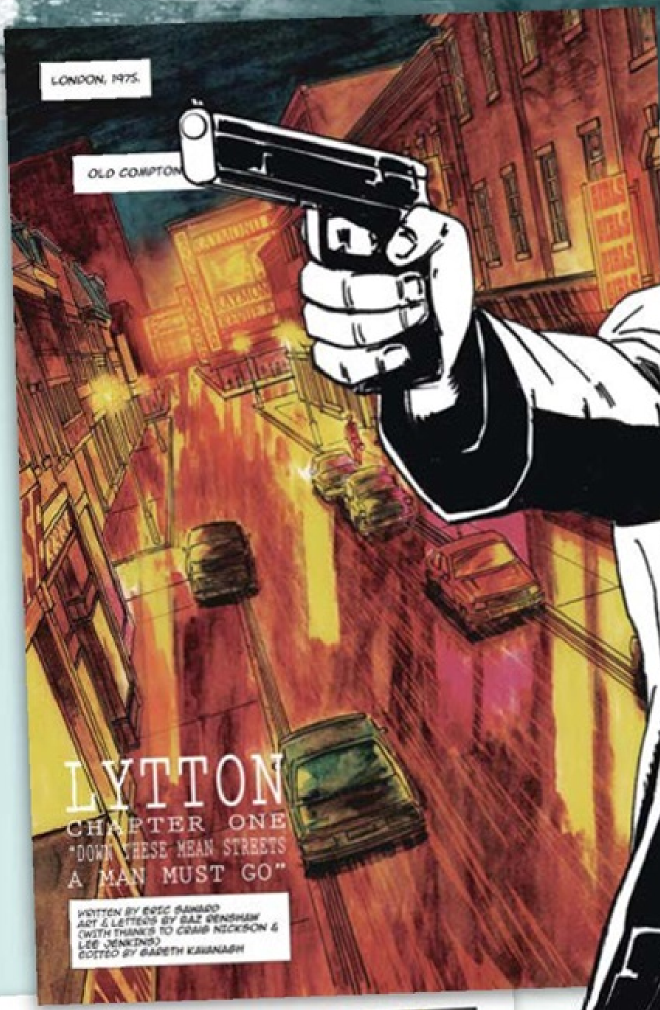
Below centre and right: Alternative covers of *Lytton* issue 1, with art by Barry Renshaw and Brian Williamson (right).

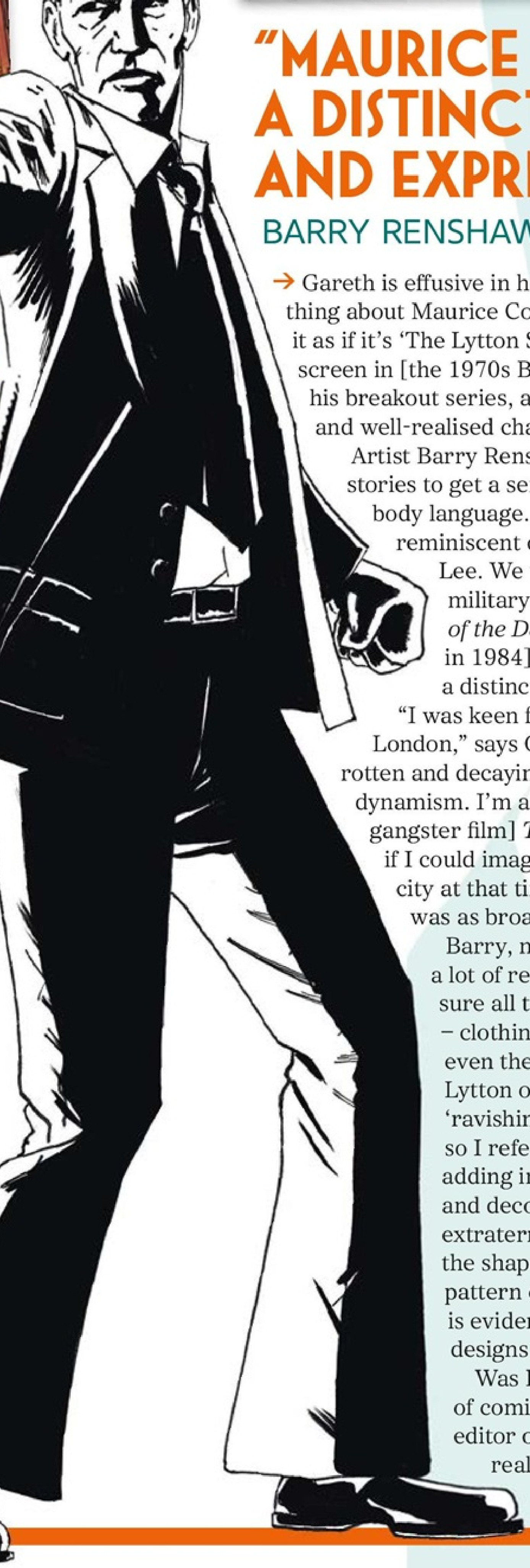


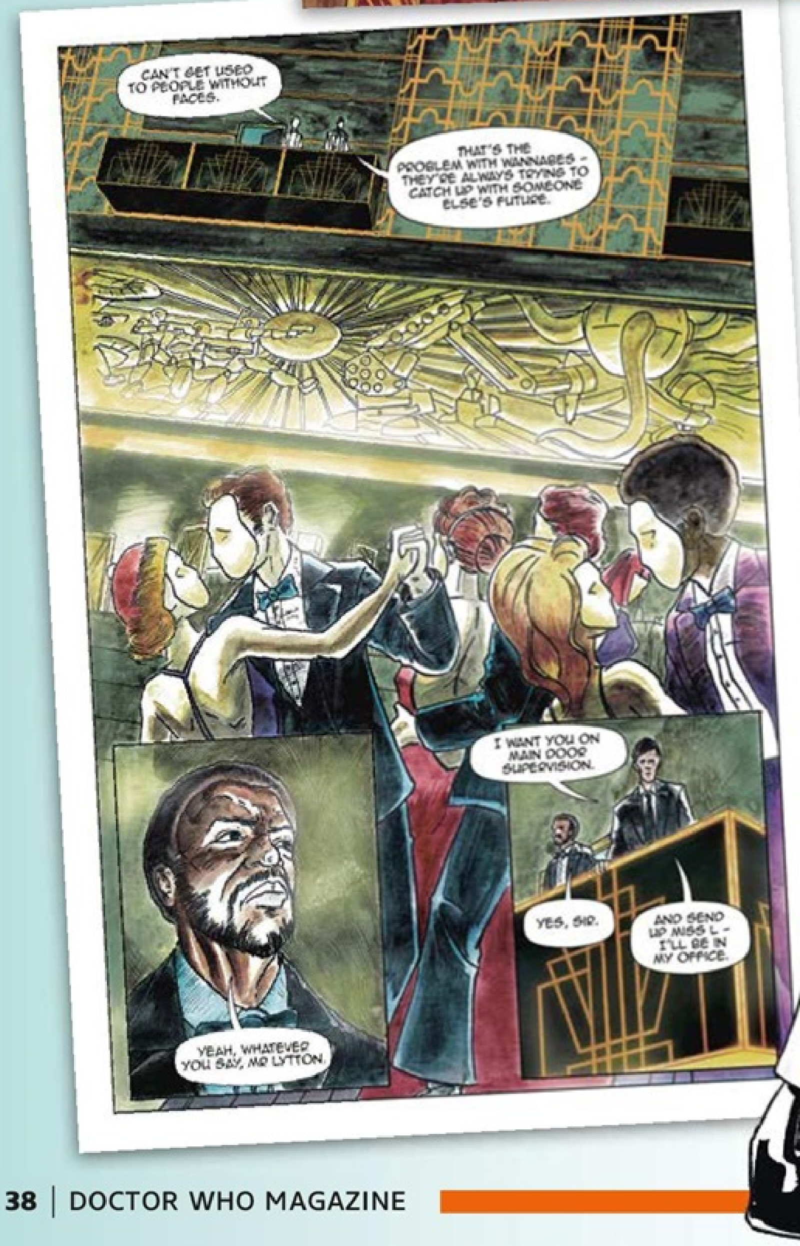





HOW DO YOU GET SO MUCH UNDER AN ORDINARY HOUSE?
AN ARCHITECT FROM THE PLANET GROPIUS, IN THE STAR SYSTEM ALPHA NINE, CAME UP WITH SOME INTERESTING STUFF ON STRUCTURAL ENGINEERING ALONG WITH THE ARITHMETIC TO MAKE IT WORK.
I TELL YOU IT'S GOING TO DRIVE THE LOCAL PLANNING OFFICE INSANE.
THINK OF THE CHAOS YOU COULD CAUSE WITH THIS LOT, MR L.
I AM.


LONDON, 1975.
OLD COMPTON
LYTTON
CHAPTER ONE
"DOWN THESE MEAN STREETS A MAN MUST GO"
WRITTEN BY ERIC SAWARD
ART & LETTERS BY BAZ RENSHAW
(WITH THANKS TO CRAIG NICKSON & LEE JENKINS)
EDITED BY GARETH KAVANAGH




CAN'T GET USED TO PEOPLE WITHOUT FACES.
THAT'S THE PROBLEM WITH WANNABES – THEY'RE ALWAYS TRYING TO CATCH UP WITH SOMEONE ELSE'S FUTURE.
I WANT YOU ON MAIN DOOR SUPERVISION.
YES, SIR.
AND SEND UP MISS L – I'LL BE IN MY OFFICE.
YEAH, WHATEVER YOU SAY, MR LYTTON.

Above left: Lytton and his 'policemen' gun down escaped prisoners from the future in *Resurrection of the Daleks*.

Right and top right: Pages from issue 1 of *Lytton*, written by Eric Saward, with art by Barry Renshaw.

Below: A page from issue 1 showing Lytton's Art Deco London club.

Far right and opposite page below: Barry Renshaw illustrations of the ruthless Lytton.

Opposite page top: Alternative covers for issue 2 by John Ridgway (left) and Steve Andrew (right).

"MAURICE HAS SUCH A DISTINCTIVE FACE AND EXPRESSION."

BARRY RENSHAW

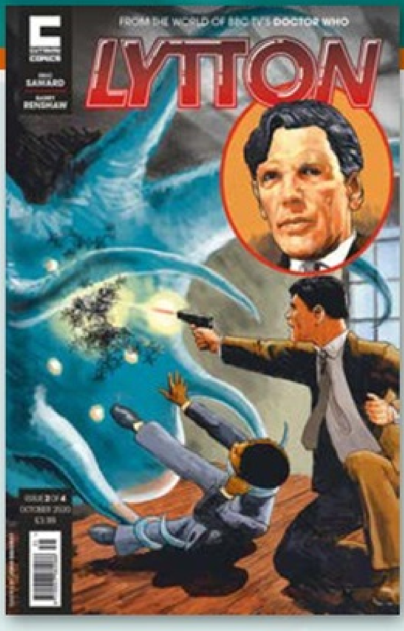
→ Gareth is effusive in his praise. "The brilliant thing about Maurice Colbourne is that he plays it as if it's 'The Lytton Show'. Maurice lit up the screen in [the 1970s BBC1 drama] *Gangsters*, his breakout series, and he's a brilliantly played and well-realised character as Lytton."

Artist Barry Renshaw adds: "I watched the stories to get a sense of his mannerisms and body language. He's regal and controlled, reminiscent of a young Christopher Lee. We wanted to keep the lean, military look from *Resurrection of the Daleks* [Lytton's first story, in 1984]. Maurice has such a distinctive face and expression."

"I was keen for this to be set in 1970s London," says Gareth. "London was rotten and decaying but on the brink of a new dynamism. I'm a huge fan of [the 1979 gangster film] *The Long Good Friday*, and if I could imagine any character in that city at that time, it'd be Lytton. That was as broad a brief as I gave to Eric."

Barry, meanwhile, conducted a lot of research. "I wanted to make sure all the elements sell the period – clothing, signage, haircuts, cars, even the streetlights. With the club Lytton owns, Eric described it as a 'ravishing Art Deco establishment', so I referenced similar buildings, adding in details to the architecture and decor to hint at Lytton's extraterrestrial origin – from the shapes of the railings to the pattern of the carpet. That pattern is evident on the alternate cover designs too."

Was Eric aware of the rebirth of comics during his run as script editor on *Doctor Who*? "No, I only realised exactly how complex



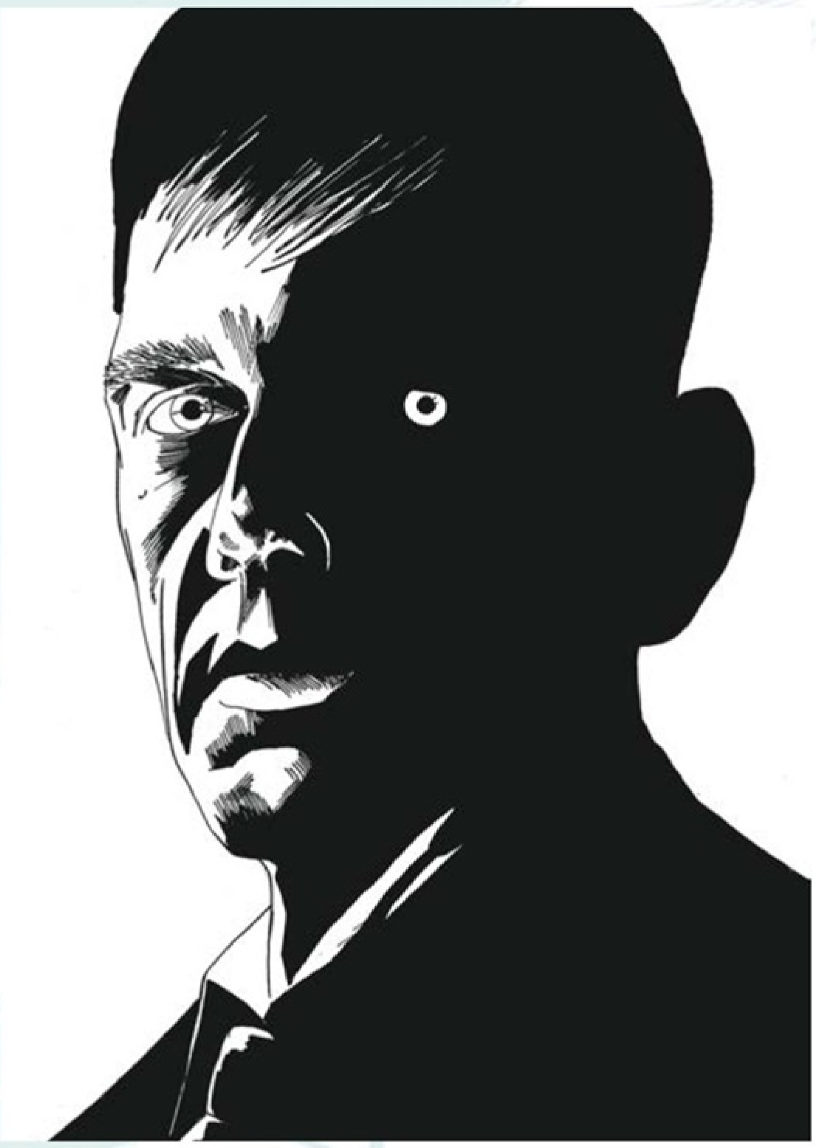
FROM THE WORLD OF BBC TV'S DOCTOR WHO
LYTTON
TO THE TRAINS

and multi-layered they were through doing *Lytton*. To me, comics were the *Dandy*, the *Eagle* – not things like these,” he says, pointing to graphic novels of *V for Vendetta* and *The Dark Knight Returns* that are sitting on the table in front of us.

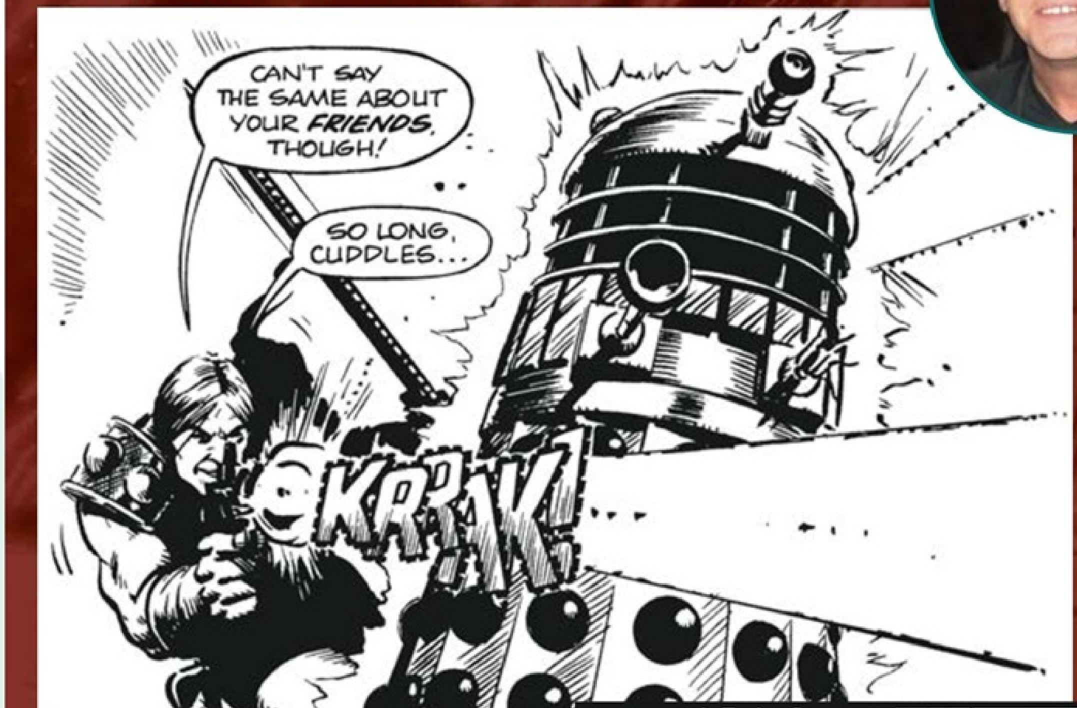
Eric recently completed novelisations of his two 1980s Dalek stories for BBC Books. Has he found it hard to adapt to writing for comics? “No, not especially. The hardest element is that you’re dictating the style, tone and look all in one. On *Who*, most of these things were suggested. Barry’s been excellent in realising this vision.” Barry smiles in response: “I’m really enjoying working with Eric. His scripts are a joy and he’s open to any opportunity to bolster the storytelling.” For his part, Eric hopes that people will enjoy Lytton’s adventures. “I have a story for volume two,” he teases, “but you’ll need to read the first one for me to write it!”

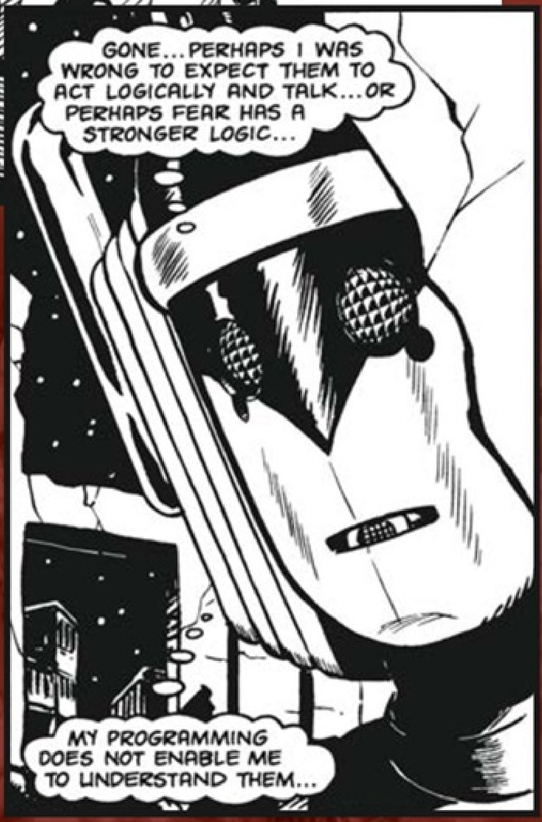
Cutaway Comics’ second title, *Omega: Vengeance*, is written by Mark Griffiths with art by John Ridgway. “*Omega* sees the Minyans [as seen in 1978’s *Underworld*] in revolt, and that revolution is being stoked by Omega [seen in 1972-73’s *The Three Doctors* and 1983’s *Arc of Infinity*], who’s desperate to break out of his black-hole prison,” explains Gareth. “I know John was thrilled with the visual potential of the script.”

What, for John, is the appeal of a project like this? “It’s the atmosphere,” he says. “A city, you draw geometrically. But draw a tree, with freedom of shape – it’s automatically attractive. With fantasy, you can stretch the imagination.”→



DEZ SKINN’S UNIVERSE


CAN'T SAY THE SAME ABOUT YOUR FRIENDS, THOUGH!
SO LONG, CUDDLES...
KRAK!


GONE... PERHAPS I WAS WRONG TO EXPECT THEM TO ACT LOGICALLY AND TALK... OR PERHAPS FEAR HAS A STRONGER LOGIC...
MY PROGRAMMING DOES NOT ENABLE ME TO UNDERSTAND THEM...

Doctor Who Weekly spoiled readers rotten in 1979 with an unprecedented three strips per issue, including a smaller back-up strip tucked away at the end of the comic. It was an essential element of founding editor Dez Skinn’s vision for the new title, as he explains.

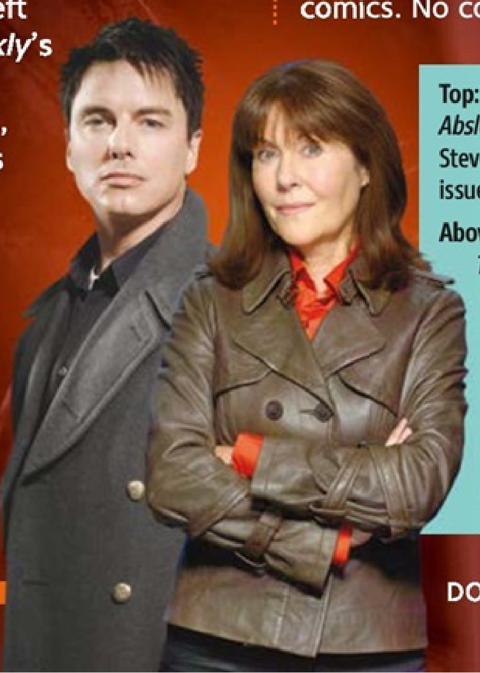
“For the *Weekly*, I was following the template I’d set out for *House of Hammer*. A main strip and a smaller back-up strip, which was a less stressful place to try out ideas, writers and artists. With the back-up strips, I could tell smaller stories; novelettes, if you like. And these little stories – until Russell T Davies – were something *Doctor Who* didn’t do at that time. I favoured one-off stories, but I also realised that if you had the Daleks and the Cybermen you really did want to milk them, as once you’ve used them, you have to rest them.”

But surely, the Daleks and Cybermen are hardly ever out of those early back-up strips? “That’s down to Kroton and Abslom Daak. You can see straight away that they’re worthy of an entire franchise. They have that certain something you can sum up in a sentence. Kroton: Cyberman with a soul. Abslom Daak: Dalek Killer.”

Although Dez left *Doctor Who Weekly*’s publisher, Marvel UK, after issue 22, the back-up strips continued a little longer, finishing an increasingly sporadic run with *Fires Down Below* in *Doctor Who Monthly* issue 64. Despite their early demise, Dez feels that their legacy can be felt in the *Doctor Who* universe, notably with the spin-off TV series *Torchwood* and *The Sarah Jane Adventures*.

“Captain Jack, a rogue time agent, was a character who could clearly rival the Doctor and carry an audience, while Sarah Jane Smith already had an audience from the original run. That said, I do think they missed a trick by not giving Sarah a handbag that was bigger on the inside like the TARDIS. Oh, the fun I’d have had with that in strips! I could have had a helicopter flying out of it, or a fleet of spaceships trapped in there.

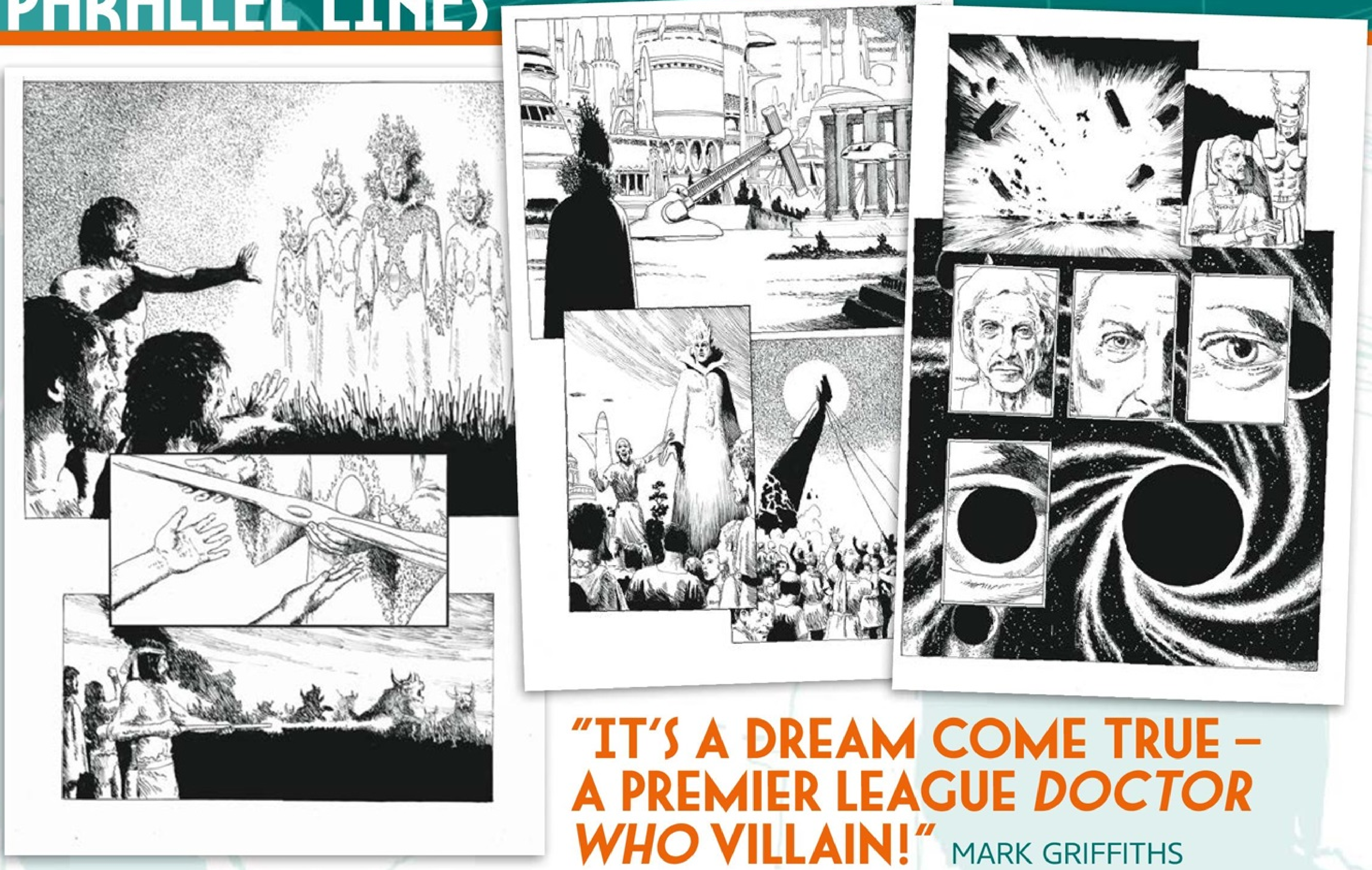
“And that’s the real beauty of comics. No constraints.”



Top: A panel from the fourth part of *Abslom Daak... Dalek-Killer*, written by Steve Moore with art by Steve Dillon, from issue 20 of *Doctor Who Weekly* (1980).

Above: A panel from the second part of *Throwback: The Soul of a Cyberman*, written by Steve Moore with art by Steve Dillon, from issue 6 of *Doctor Who Weekly* (1979).

Left: Captain Jack (John Barrowman) and Sarah Jane Smith (Elisabeth Sladen) had their own spin-off series from *Doctor Who*.



"IT'S A DREAM COME TRUE – A PREMIER LEAGUE *DOCTOR WHO* VILLAIN!" MARK GRIFFITHS

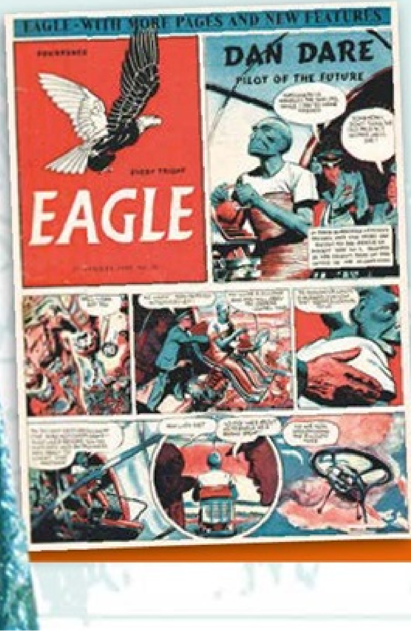
Above: Three pages from the forthcoming comic book *Omega: Vengeance*, written by Mark Griffiths and illustrated by John Ridgway.

Below left: Omega (Stephen Thorne) in *The Three Doctors* (1972-73).

Below right: A copy of *Eagle* from August 1950, featuring *Dan Dare, Pilot of the Future*

→ Mark Griffiths is the author of a critically acclaimed stage play about Douglas Adams, *We Apologise for the Inconvenience*, soon to be released on audio. "It's a very pleasing little project – my first comic script," he says. "I've found it a very interesting challenge to tell stories in this form. I was a big fan of Marvel – *Incredible Hulk* and *Spider-Man*, in particular. When I came to write *Omega*, that style of storytelling was in my mind. Then, of course, finding *Doctor Who Weekly* as a youngster with stories like *The Iron Legion* was another step." Now, Mark is thrilled to be telling this new tale for Omega. "It's a dream come true – a Premier League *Doctor Who* villain!"

Omega and Minyos' co-creator is Bob Baker, who along with Dave Martin devised several other memorable *Doctor Who* villains. "I adored the Dan Dare stories in the *Eagle* comic," he says. "They were so colourful and had an epic look and feel that would have been beyond the reach of any budget until today's CGI technology. I'm delighted that the [Omega and Minyos] characters are deemed to be popular enough to appear in comic-strip form today. I'm pleased with the artwork from John; it looks rather classic in feel and execution and reminds me of the old Flash Gordon strips from many decades ago."


EAGLE – WITH MORE PAGES AND NEW FEATURES
DAN DARE
PILOT OF THE FUTURE
EAGLE

"People have asked if comics are an art," adds John. "Art is the idea, the conception – and getting it down on paper is the craft. The two are completely interconnected. I've got a responsibility, with the design of Omega, to produce something of impact. You can't have a character of this stature be a little man like the Mekon. It has to be a dynamic, fluid design that fits in with the script – and pleases Bob, Mark and the fans."

Mark is effusive in his praise of the team. "It's a real kick to be working with John and Bob. I've said to both: if there's anything you want to change, then go ahead. But they've both been so sweet and polite. Even the slightest changes me and John discuss – he's been very collaborative."

Bob adds, "I'm looking forward to the reaction the story has from fans, and I know John's visuals will delight and stimulate. As for Omega and his future..." Bob pauses tantalisingly. "Stay tuned!"

Among Cutaway Comics' future projects is *Paradise Found*, a sequel to the 1987 story *Paradise Towers,* written by Sean Mason. That story saw the Seventh Doctor land in a 'luxury' tower block that had fallen into disrepair and chaos – a little like the setting of JG Ballard's novel *High-Rise*.

"Oh, I get fed up with *High-Rise* being mentioned!" laughs *Paradise Towers* writer Stephen Wyatt. "A key inspiration for *Paradise Towers* was a friend who lived in an East End tower block. The lifts were terrifying! You got inside this tin box with no idea what floor you were on as there were no indicators. The buttons on one side were for even floors, and the other odd, supposedly. The kids played this game where they pressed the buttons, sent the lift off, and got out again.

"I don't know whether we should be pleased or not that the urban landscape is similar 30 years later! But the Kangs, the teenage gangs of young women who roamed the tower, were definitely worth revisiting and I think it's absolutely right that it should be a 2020 take on it all. I think it's great to hear it from someone younger, who can rediscover this world."

Paradise Towers script editor Andrew Cartmel thinks there's another good reason to revisit these stories. "*Paradise Towers* was an exercise in world-building. But in

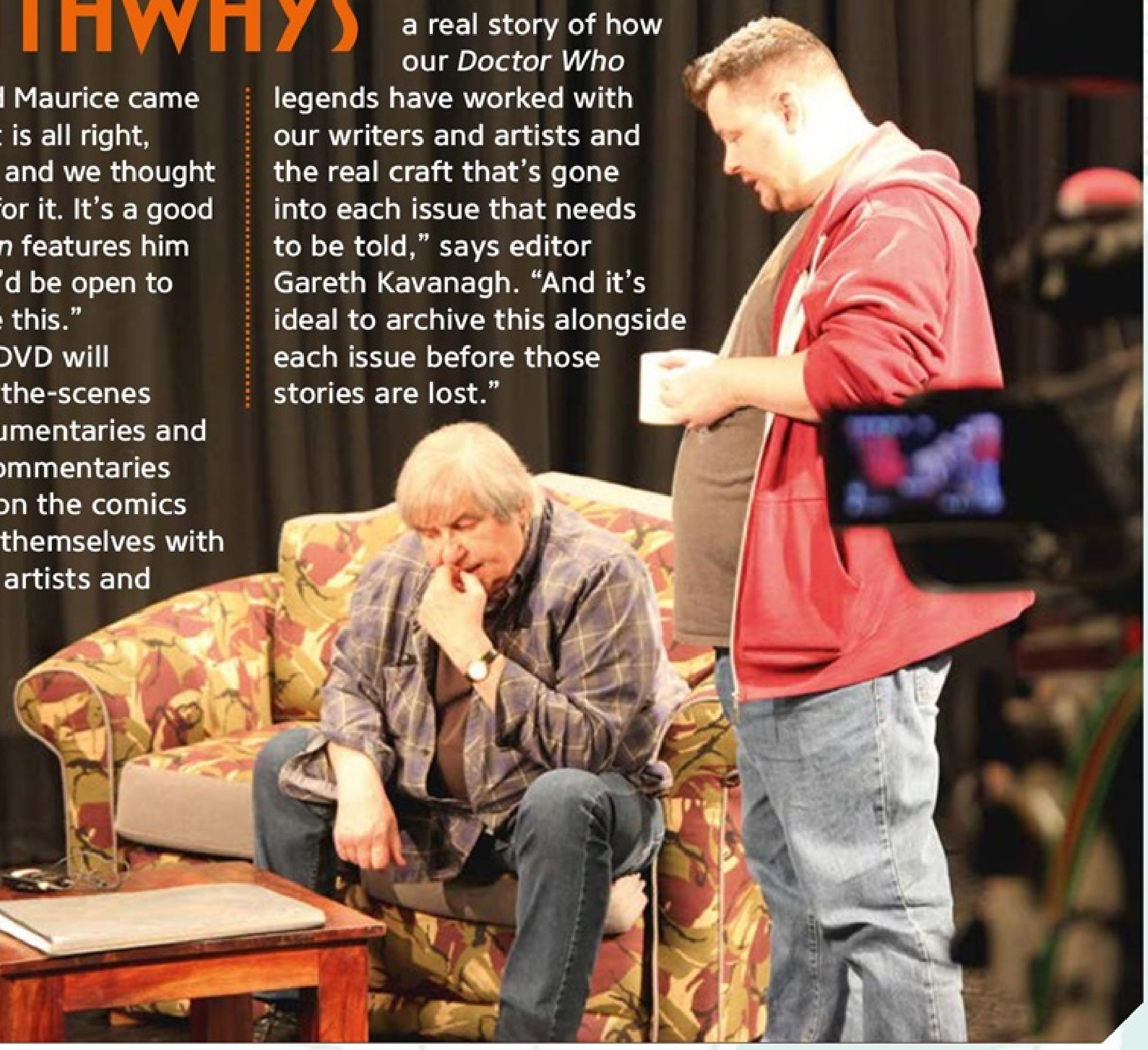
COMMENTARY CUTAWAYS

Each issue from Cutaway Comics will include a bonus DVD packed with content from the Cutaway Comics archive, alongside newly commissioned audio and visual content.

Philip Martin, the writer of *Vengeance on Varos* (1985) and *The Trial of a Time Lord* Parts Five to Eight (1986), says, "Comics are the way to go. I have an idea about where my series *Gangsters* could go next..." Philip is recording brand-new commentaries for *Gangsters*, the 1970s series that launched Maurice Colbourne; it will feature on *Lytton*'s bonus DVDs.

"Maurice got the part of Kline through being really cool about it," Philip continues. "We wanted a fresh set of faces, and Maurice came in as if 'this part is all right, nothing special' and we thought he was perfect for it. It's a good thing that *Lytton* features him prominently; he'd be open to experiments like this."

Each issue's DVD will include behind-the-scenes documentaries and commentaries on the comics themselves with artists and writers. "There's a real story of how our *Doctor Who* legends have worked with our writers and artists and the real craft that's gone into each issue that needs to be told," says editor Gareth Kavanagh. "And it's ideal to archive this alongside each issue before those stories are lost."



the course of a *Doctor Who* story, you can't really dig down deeper into the world itself, though you can have adventures in it. The comics seem like an ideal opportunity to do that.

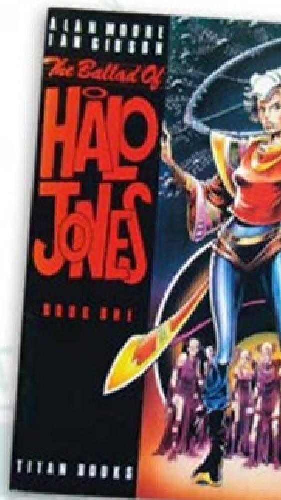
"The 1980s was when comics became good again," Andrew continues. "You had Frank Miller, and Alan Moore, who was absolutely my hero. Moore's work was distinctively English, even though the stories weren't always in English settings. That kind of Cool Britannia vibe." Was there a conscious decision to evoke this atmosphere in his era of *Doctor Who*? "Those stories are very original, very well told and they're funny as well as being dramatic, so they're a tremendous exemplar. Also, they had this kind of hipness that comics hadn't had for a long time, which was what I wanted to get for *Doctor Who*."

"Andrew gave all his new writers a copy of *Halo Jones* as part of his vision," recalls Stephen. "I had no idea comic books had become that sophisticated."

"There's a really dark sense of humour that permeates *Paradise Towers*," adds writer Sean Mason. "It's similar to *Judge Dredd*, and that kind of *2000 AD* edge is something I'm aiming for. Particularly since Sylvester McCoy appeared in the *Hobbit* films, people have re-evaluated his era with fresh eyes, so it's great to revisit these stories.

"The initial four issues will deal with what happens when the Doctor leaves. There's the tantalising wall scrawl at the end of *Paradise Towers* – 'Pex Lives'. What does this mean? Many *Who* stories have the Doctor turn up and 'fix' a problem or society and then leave. But that society hasn't changed overnight – so do the inhabitants learn from the experience? In Salford, it feels more about the short-term profit of building rather than the profit of having people in housing."

"Whilst in London," adds Stephen, "the high-rises offer posh people the chance to be protected and enjoy good views. It's been quite a change in some ways, and not in others..."



All three of the Cutaway writers are new to writing comic books. Was this a decision on Gareth's part? "Subconsciously, I suppose. I want to offer the creators a chance to develop their own characters first."

"Comic strips are written very differently from what I'm used to with scripts," says Bob Baker, "as they seem to require so much descriptive writing for each panel to guide the artist." Stephen Wyatt concurs: "I'm happy for the comics to be written by someone else – it's a very fine line between writer and illustrator." Nonetheless, both writers are ensuring that the comics are in keeping with their creations.

John Ridgway is pleased with the scripts he's seen. "One of the top-class editors at DC, Archie Goodwin, used to say, 'Use a sentence for a picture, a paragraph for a page.' That's all you have to do in a script – spark the imagination and let the artist get on with it. That's what's good about the Omega scripts."

"Sometimes things described in written form don't always work when drawn," explains Barry Renshaw. "In many ways the artist is editor, director, and cameraman." Sean Mason maintains that "If anything, the process is more exciting than scary. I want to get it right, honour Stephen's work and add to that legacy. And hope that it adds to the ever-expanding world of *Doctor Who*."

"I've found it a liberating experience," Eric Saward concludes. "I'm very pleased with the result. I hope the legacy of the *Lytton* comic is that all of you enjoy reading it as much as I have writing it." **DWM**

Lytton issue 1 is published in July.
Follow *@cutawayuniverse* on Twitter, or visit *cutawaycomics.co.uk* for more information.

Above left insets: Writer Philip Martin; Maurice Colbourne as John Kline in the second series of *Gangsters* (1978).

Above right: Writer Eric Saward and artist Barry Renshaw during production of Cutaway Comics' bonus DVDs.

Below left: The first volume of Alan Moore and Ian Gibson's *The Ballad of Halo Jones: Book One* (1986).

Below right: Mel (Bonnie Langford) and the Doctor (Sylvester McCoy) meet Bin Liner (Annabel Yuresha), Fire Escape (Julie Brennon) and the rest of the Red Kangs in *Paradise Towers* (1987).

LOVE IS IN THE HAIR

From green wigs to tattooed scalps, hair and make-up designer Claire Pritchard describes the creative processes behind her department's work on Series 12.

Interview by **EMILY COOK**

Above: Lewin Lloyd wore a green wig for his role as Sylas in *Orphan 55* (2020).

Right: Nikola Tesla (Goran Višnjić) and Thomas Edison (Robert Glenister) in *Nikola Tesla's Night of Terror* (2020).

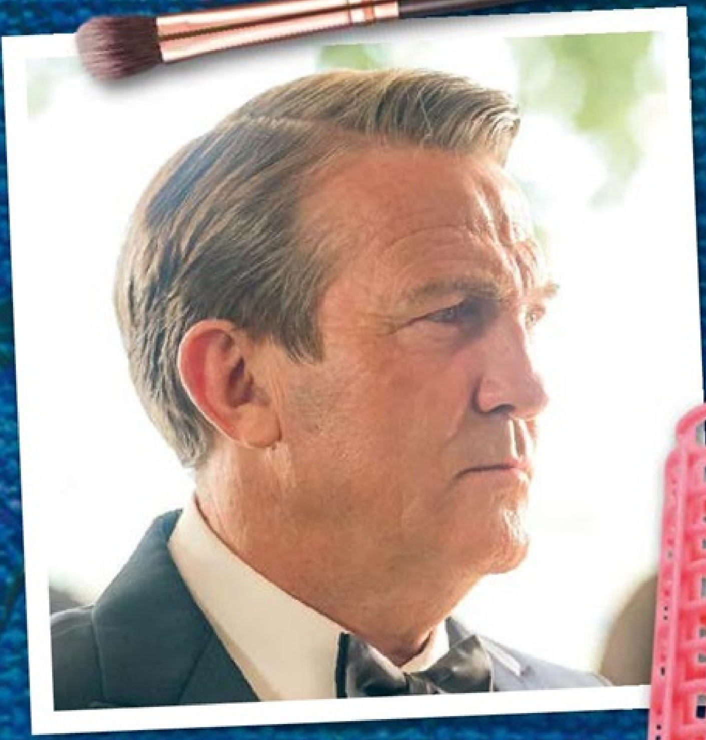
Working from home has become the new normal for most of us in recent months. Back in the days when people actually went *out* to work, **Doctor Who Magazine** visited Roath Lock Studios during the production of Series 12 to gain an insight into the working life of *Doctor Who*'s hair and make-up designer, Claire Pritchard.

Like so many morning routines, hers begins with a cuppa. "On a normal day, we're in for 6.30am to make sure the kettle's on," says Claire. "By 7 o'clock we're stood by, waiting for the cast to arrive. Then we have an hour: 7.00 to 8.00am is costume, hair and make-up time before they head off to rehearse.

"Jodie [Whittaker] is in the chair for about 50 minutes. She'll come in with wet hair. We blow-dry, style, do make-up, and then do any other tweaks after they've rehearsed. Emma [Cowen] looks after Jodie. It's important, especially with the regular cast, that they're with the same person. It builds trust and friendship, and they can keep an eye on episode continuity as well.

"I usually do Brad [Walsh] because he's quite quick," she adds. "For Series 11 [in 2018] Brad wore a wig to age him a bit, but now we've done away with that because he's got some of his own natural sparkle," Claire says, laughing. "I accentuate the grey and give him an old man's side-parting hairstyle. I can get Brad done in about 15 minutes, which then frees me up to keep an eye on everything else and take on one of the guests."

Conceiving the appearance of guest characters on any series of *Doctor Who* is a major job, and a varied one. "Period episodes tend to be easier because you've got definite guidelines," Claire explains. "This series we've had Charles Babbage, Ada Lovelace, Nikola Tesla, Thomas Edison – they're well-known historical



characters so you can do research, reference paintings and pictures, look through books.

"With futuristic episodes, for example Hyph3n, Nevi and Sylas in *Orphan 55* – those characters were great fun but you've got no references. Your options are broader. Of course, you work with the script, but Ray [Holman, costume designer] might be thinking something completely different to me." Liaising with the costume and art department, Claire emphasises, is "really important, so we all come together and are working to the same theme. Before we have tone meetings we do as much research as possible. Ray and I will have conversations so we can streamline our ideas before we present them to Chris Chibnall."

Often, these ideas are formed before cast members are confirmed. "For me, getting cast confirmed early is the biggest help. It understandably doesn't always work out that way. I can put ideas forward but when the actor is cast a lot depends on their hair colour, hair texture, skin tone. So we can be imagining the whole look, but without an actor. It's tricky.

> "We can be imagining the whole look, but without an actor. It's tricky."

"Also, you don't know what else that actor is involved in, so I've potentially got to think, 'Worst case scenario: I'm not going to be able to cut and colour their hair because they could have continuity already established with another programme.' Or I could be thinking of something quite drastic and futuristic, such as an undercut, and they're like, 'Absolutely no way, because I've got to live my own life and I really don't want to look like that.'"

Take *Orphan 55*'s Nevi and Sylas, for instance. "We didn't know who'd been cast when we were prepping, but there was mention of freckles and green hair. Of course, we can't expect them to have green hair so obviously they're going to need wigs. We like working with wigs – you can style them ahead of time so it's quicker on the day.

"We were getting mood boards together and preparing wigs in various shades of green – from lime green to a good healthy broccoli – and presenting those colour references to Chris, hoping it'd work on the eventual cast members. I was able to say, 'This is the colour I'd like to go with. I've spoken with Ray and we think it'll work tonally with the costumes.'" →

Above left: Bradley Walsh as Graham – with his own natural hair – in *Spyfall* (2020).

Above centre: Jodie Whittaker in the make-up chair, and some of Claire's brushes.

Above right: Working in hair and make-up "builds trust and friendship" with the cast, says Claire.

Left inset: Nevi (James Buckley) in *Orphan 55*.

Below left: Hyph3n (Amy Booth-Steel) in *Orphan 55*.

Below right: The Doctor (Jodie Whittaker) in *Ascension of the Cybermen* (2020).

Claire Pritchard

Right inset: Jodie and Claire. Photo © Claire Pritchard.

Far right: Ian Gelder as Zellin in *Can You Hear Me?* (2020).

Bottom and below inset: Ian has his distinctive make-up applied.

Sometimes actors *are* prepared to drastically alter their appearance for the sake of *Doctor Who.*

"It's great when you have someone who's able and willing to do that," says Claire. "In episode seven [*Can You Hear Me?*], there's a character called Zellin. From the script we knew he was a bad guy, lurking in the shadows. Working with Ray, we decided his silhouette would be important because little is said when you first meet the character – it's all about the creepiness of the silhouette. Ray came up with the high collar, which would help create mystery and suspense before the reveal.

"Ian Gelder [who played Zellin] turned up and wanted to be very involved in the look. He had short grey hair. I thought, 'OK, that's not going to be a very interesting silhouette with Ray's dramatic costume. We discussed a number of different avenues but in my gut what I wanted was to have a bald head with markings. Zellin's a godlike character and needed to look majestic and powerful. I thought any kind of hair would immediately convey a period and he had to seem timeless. So I suggested we shave his head."

How did Ian respond to that? "His immediate reaction wasn't favourable. He's never ever had a shaved head. He's very well-known and obviously had to think about how his agent would react and how other jobs might be affected.

"We had the luxury of time with Ian, so we brought him in a few weeks before. We had a number of wigs all set and ready in various colours and styles, ranging from a white-grey to a dark black Gothic look. But ultimately, in my mind, there was only one way to go and it was just about persuading him to do it. So we put a bald cap on him with some generic tattoos on top and he just knew straight away that was the look. We did a full costume test, took 360-degree photographs, and when Ian looked back at them he said, 'That's it, isn't it? You knew what you were doing.'

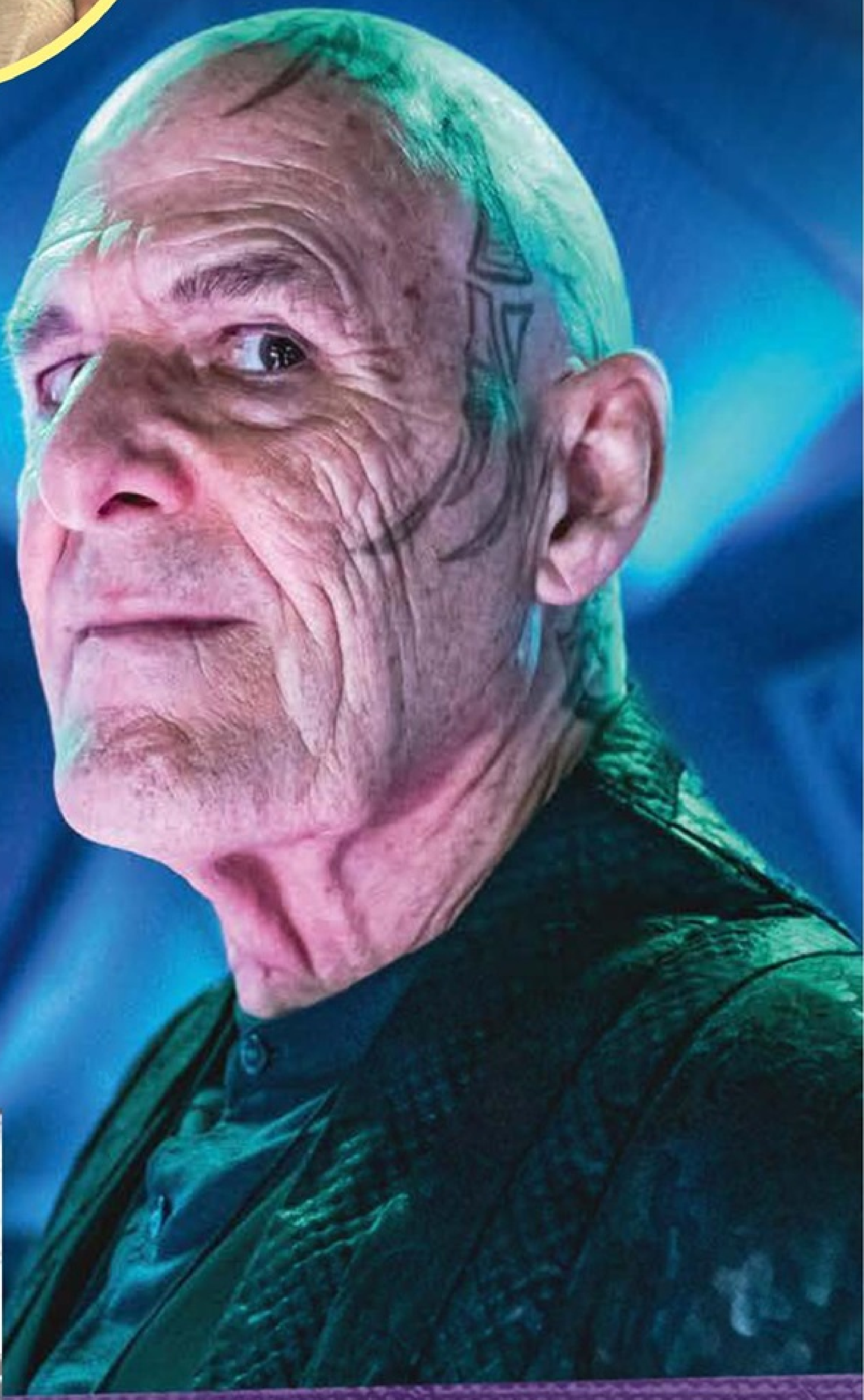
"We went to a very nice barber's in London and got a gentleman's shave. I said, 'You've got to have a bit of time to live with this to feel confident.' I bought him some nice oils and products to keep his scalp hydrated because I wanted to look after his skin."

The tattoo markings were designed by Claire and her tattooist son. "We incorporated dream catchers and fingers into the final designs. We only had two days to do it because they had to be sized and sent off to a specialist who makes bespoke tattoo transfers. It was a nightmare mapping it all out symmetrically. But when you see the result, it's so rewarding to see something that's unique.

"Zellin was one character from Series 12 I particular enjoyed," says Claire. "Hopefully we'll see him as a little action figure! I felt really strongly about how his silhouette should look and I was really chuffed that Ian finally agreed to have his head shaved.

"At the end of the day, the actor's got to feel their character. I'm here to help that. I'm passionate about people and my job is very much a collaborative process. It's about building a good relationship with the cast and the crew. It's not about them coming in, getting them done and sending them out the door; you're looking after their wellbeing all day, every day, every week, every month for ten months of the year.

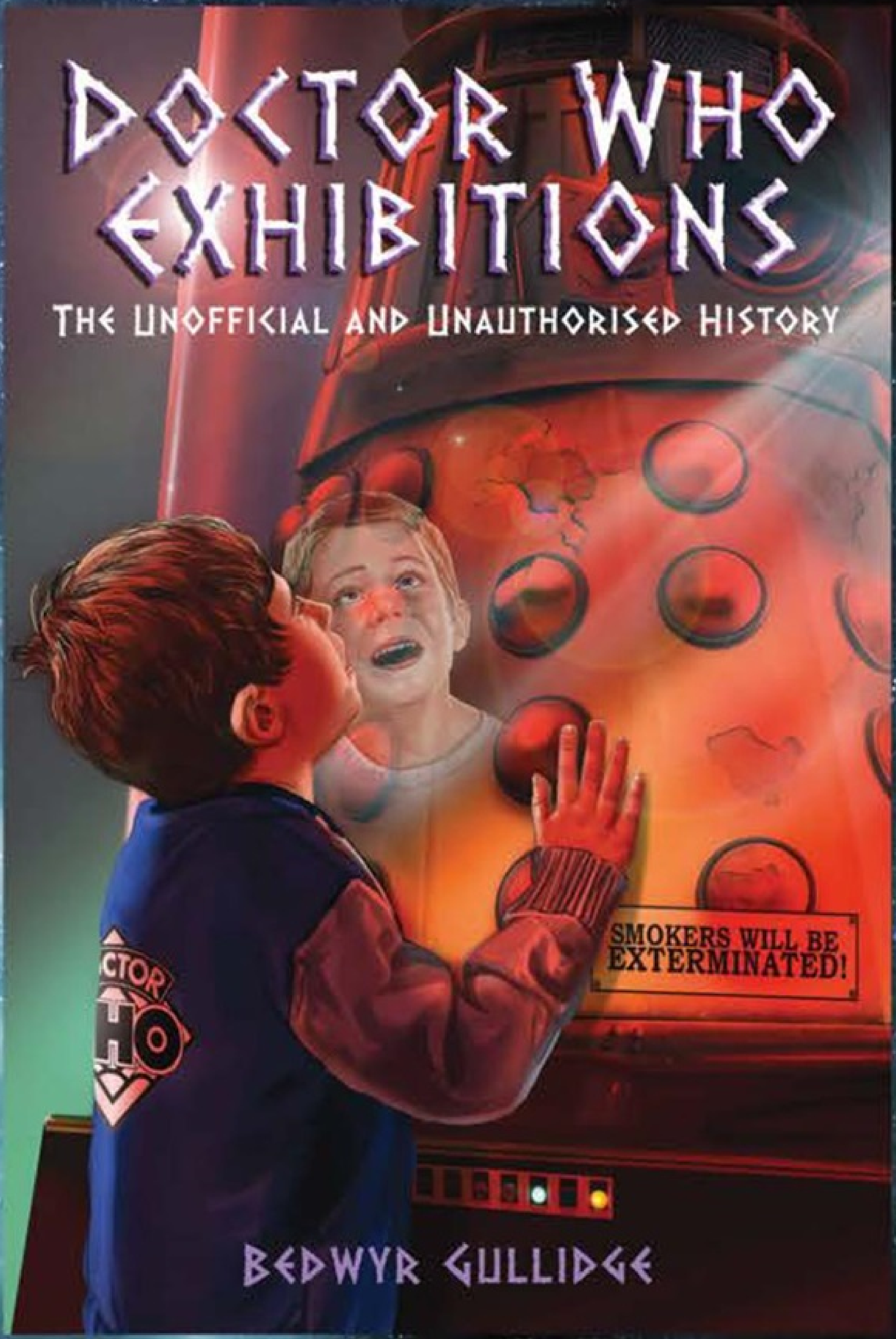
"We trust each other a lot and are good friends," Claire adds. "If someone's having a bad day, they may want to come in and share something, knowing it's not going to go any further, then have a cup of tea and a piece of toast, feel a bit better and then get on with the day." **DWM**

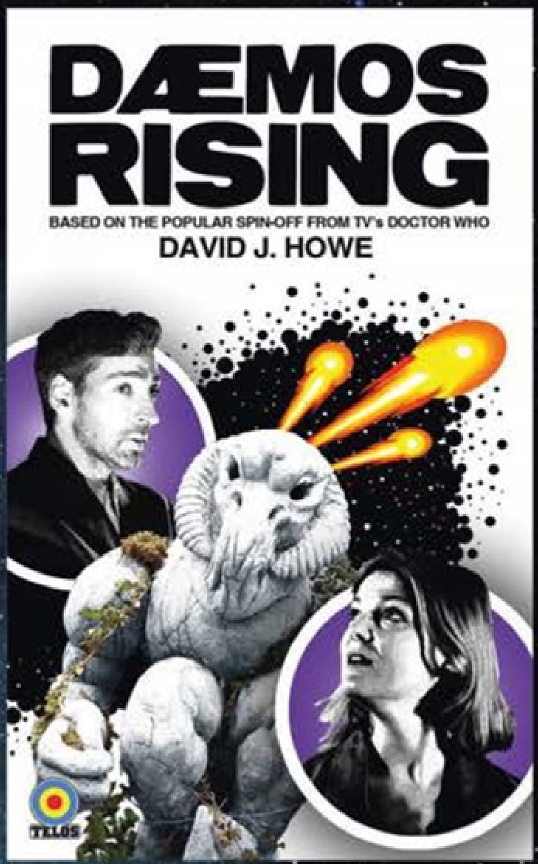


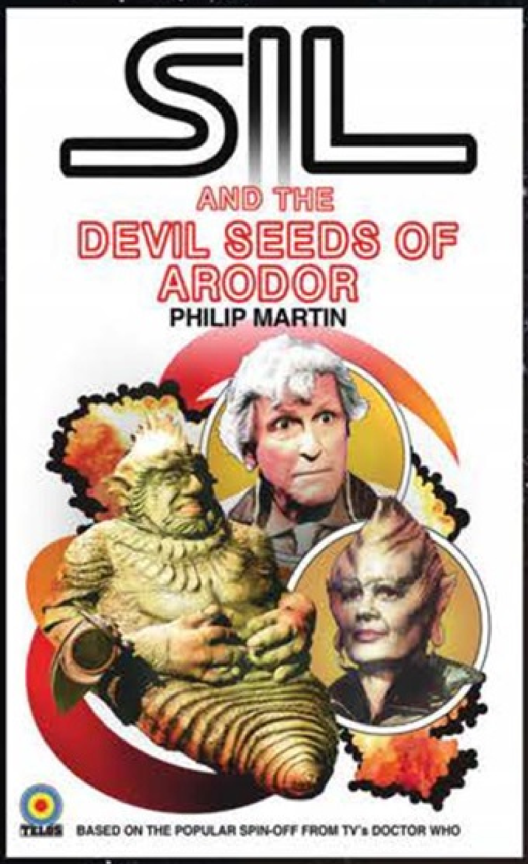
> "Zellin's a godlike character and needed to look majestic and powerful."

RELIVE • THE • EXCITEMENT

WITH FANTASTIC DOCTOR WHO BOOKS FROM TELOS PUBLISHING

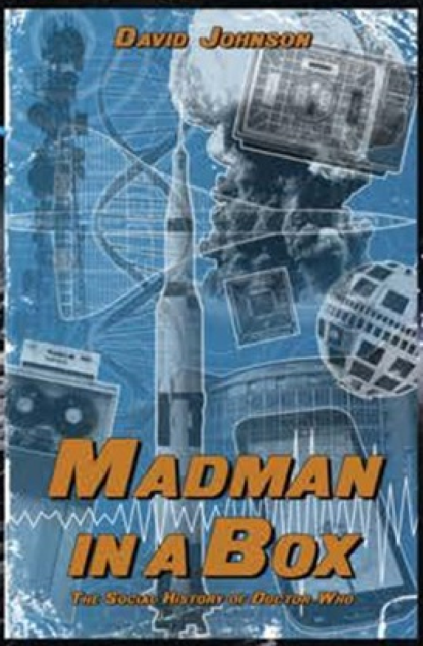

DOCTOR WHO EXHIBITIONS
THE UNOFFICIAL AND UNAUTHORISED HISTORY
SMOKERS WILL BE EXTERMINATED!
DOCTOR WHO
BEDWYR GULLIDGE


DÆMOS RISING
BASED ON THE POPULAR SPIN-OFF FROM TV's DOCTOR WHO
DAVID J. HOWE
TELOS


SIL
AND THE
DEVIL SEEDS OF
ARODOR
PHILIP MARTIN
TELOS
BASED ON THE POPULAR SPIN-OFF FROM TV's DOCTOR WHO

SPECIAL 'TARGET-A-LIKE' PAPERBACK EDITIONS OF NOVELISATIONS OF POPULAR *DOCTOR WHO*-INSPIRED DRAMAS. EACH ALSO FEATURES AN 8 PAGE FULL COLOUR PHOTOGRAPHIC SECTION.
LIMITED TO 500 COPIES EACH!

LOST IN time and space
An Unofficial Guide to the Uncharted Journeys of Doctor Who
Matthew J Elliott
Foreword by Alan Barnes


DAVID JOHNSON
MADMAN IN A BOX
THE SOCIAL HISTORY OF DOCTOR WHO

CHARLES NORTON
NOW ON THE BIG SCREEN
THE UNOFFICIAL AND UNAUTHORISED GUIDE TO DOCTOR WHO AT THE MOVIES

WIPED!
UPDATED EDITION
DOCTOR WHO'S MISSING EPISODES
BOX
RICHARD MOLESWORTH
INTRODUCTION BY TERRANCE DICKS

NOW IN ITS 20TH YEAR OF OPERATION, TELOS PUBLISHING SPECIALISES IN GUIDE BOOKS ABOUT FILM AND TELEVISION. WE HAVE PUBLISHED BOOKS ABOUT *THE PRISONER, SAPPHIRE & STEEL, THE AVENGERS, TRANSFORMERS, BLAKE'S 7, DOOMWATCH, BUFFY THE VAMPIRE SLAYER, BATTLESTAR GALACTICA, CHARMED, SUPERNATURAL, SPACE: 1999, TILL DEATH US DO PART, TORCHWOOD* AND MORE! WE HAVE A LARGE RANGE OF *DOCTOR WHO* TIE-IN NON-FICTION AS WELL, PLUS FICTION IN GENRES SUCH AS STEAMPUNK, CRIME, HORROR AND ROMANCE, AND EVEN SELF-HELP BOOKS!

TO OBTAIN COPIES OF ANY TELOS TITLES, PLEASE VISIT US ONLINE AT

WWW.TELOS.CO.UK

FOR WORLDWIDE ORDERING BY CREDIT CARD OR PAYPAL.

TELOS .CO.UK

The Lockdown SEASON

THE BEST OF DAYS
STRAX SAVES THE DAY!
SVEN AND THE SCARF
REVENGE OF THE NESTENE
TIME AND RELATIVE DIMENSION IN SPACE
Doctor Who: LOCKDOWN!
£11,055

Between March and June, **Doctor Who Magazine**'s editorial assistant responded to the pandemic restrictions with an extraordinary series of charity fundraising productions...

Feature by **STEVE O'BRIEN**

Below: Emily Cook, **Doctor Who Magazine**'s editorial assistant.

Right above: Dan Starkey in *Strax Saves the Day.*

Right below: Dan's rare plushie toy featured in *Strax Saves the Day*.

Shortly after the COVID-19 crisis transformed the way most of us lead our lives, Emily Cook hatched the idea of *Doctor Who: Lockdown*. This was the umbrella term for online Tweetalongs, where fans could revisit old episodes together, alongside some of the people who wrote, made and starred in them.

To kick off the inaugural *Day of the Doctor* Tweetalong, writer Steven Moffat penned a brand-new introductory skit, featuring Dan Starkey as a miniaturised Strax. From then on, Emily home-produced a series of Lockdown Specials to accompany the Tweetalongs.

The shorts raised over £13,000 for The Film and TV Charity's COVID-19 Emergency Response Fund and all are available to view on YouTube. Here's our guide to the unexpected 'Lockdown Season' of *Doctor Who* in 2020...

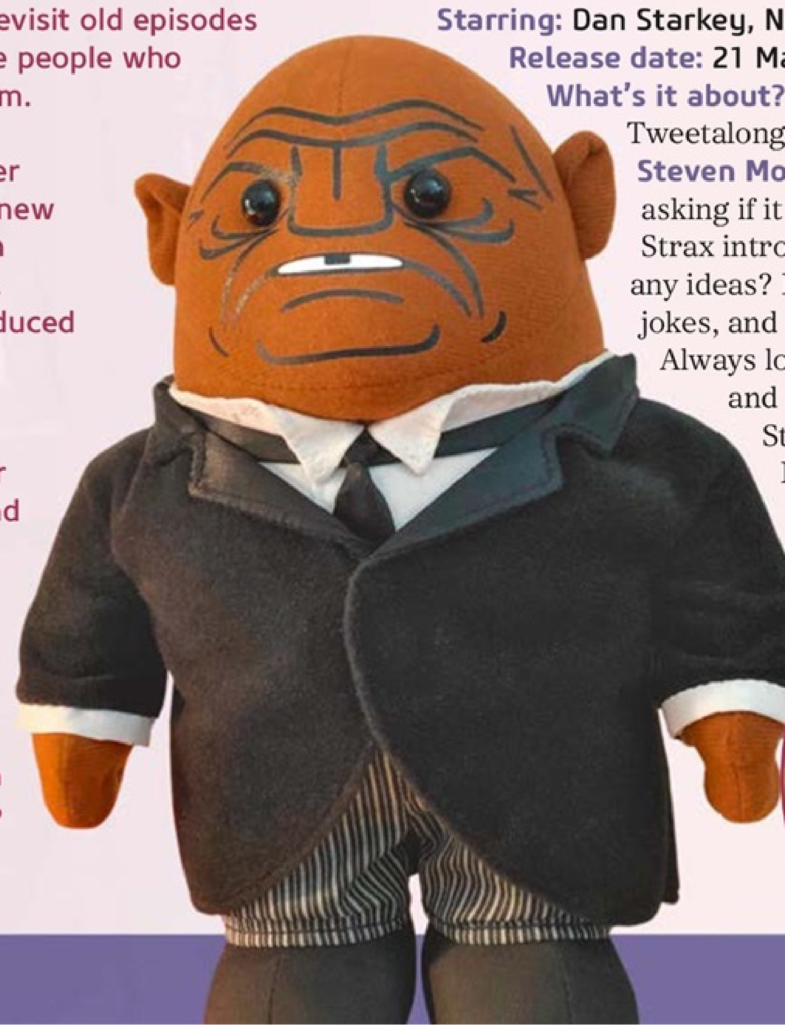
REVERSE POLARITY

◆ STRAX SAVES THE DAY

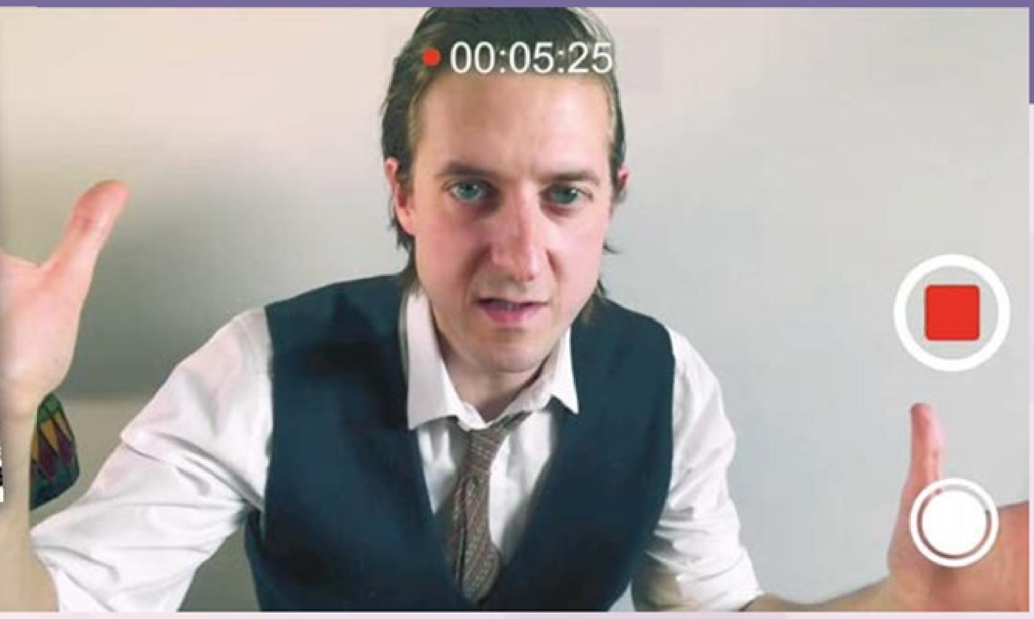
Writer: Steven Moffat
Starring: Dan Starkey, Neve McIntosh
Release date: 21 March 2020

What's it about? Strax introduces the Tweetalong for *The Day of the Doctor.*

Steven Moffat says: "Emily emailed asking if it would be OK to do a new Strax intro for the 50th and did I have any ideas? I emailed back with a bunch of jokes, and that ended up being the script. Always loved writing Strax gags. Easy and fun. Dan was really good at Strax gags too. Bring back Strax!! I'm available!"



DOCTOR WHO
ROSE: THE SEQUEL
RUSSELL T DAVIES



Above left: Jacob Dudman narrates *Revenge of the Nestene* from his home studio – and the mock Target cover for this 'sequel' to *Rose*. Artwork by Lee Binding, reformatted by Richard Atkinson.

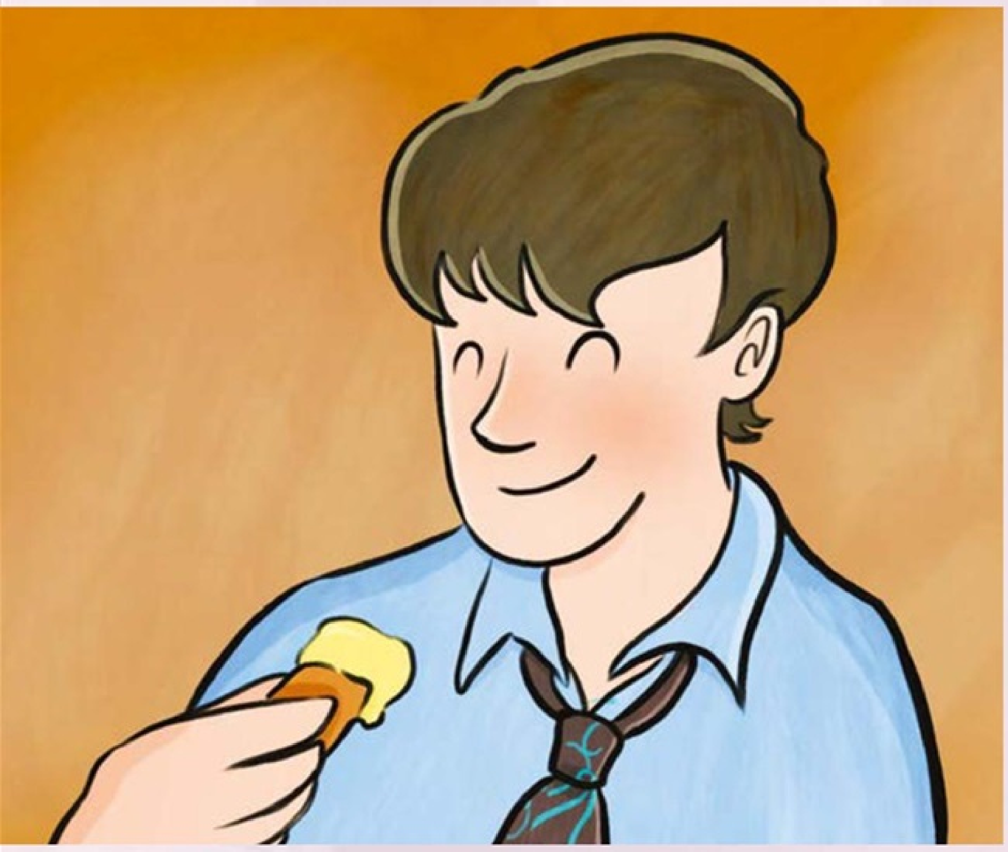
Above right: Arthur Darvill records *Rory's Story*.

◆ REVENGE OF THE NESTENE

Writer: Russell T Davies
Starring: Jacob Dudman
Composer: Joe Kraemer
Release date: 26 March 2020
What's it about? To celebrate the 15th anniversary of *Rose*, Jacob Dudman reads a new coda to the episode, in which the sole surviving Nestene plans its revenge.
Russell T Davies says: "It's a joy to work with Jake – he's been part of the *Doctor Who* world for years, but we've never worked together, so it was nice to close that circle. He's phenomenally talented. It's really a shame that he's so ugly, but he can't have everything."

◆ RORY'S STORY

Writer: Neil Gaiman
Starring: Arthur Darvill, Karen Gillan
Composer: Blair Mowat
Release date: 11 April 2020
What's it about? In 1946, Rory records a video message for his and Amy's son Anthony, using "the only working smartphone in the world".
Neil Gaiman says: "Getting Arthur to do something as Rory seemed like the perfect thing. Setting this in 1946 – when baby Anthony turned up – felt right. It all fell into place. I love the fact that there's this little piece of Amy and Rory that didn't exist before that exists now."



Below left: Sophie Iles' illustration of the Eleventh Doctor for *The Raggedy Doctor by Amelia Pond.*

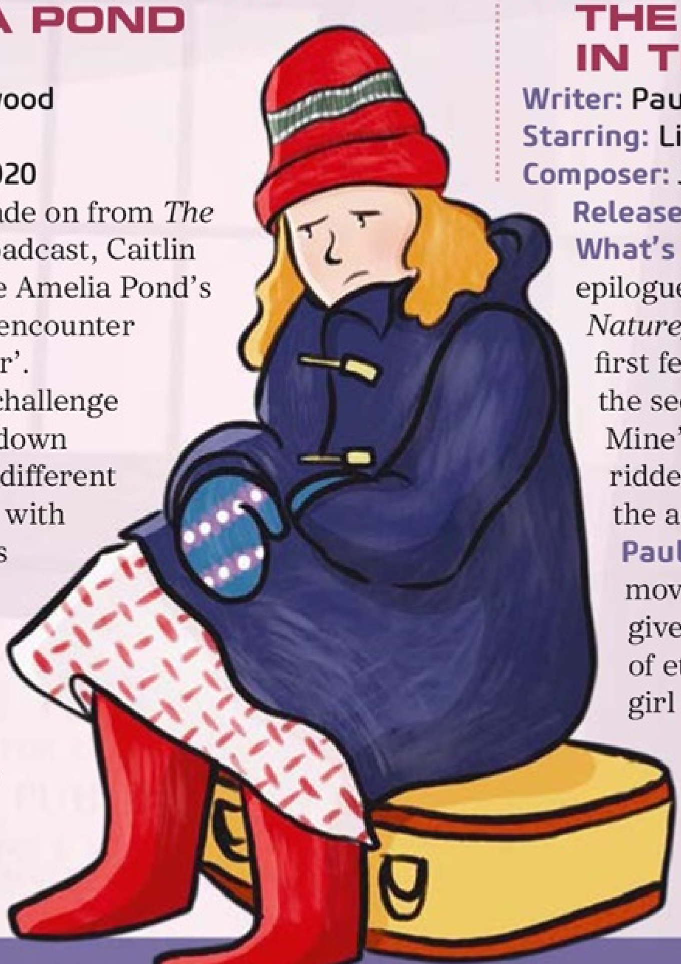
◆ FAREWELL, SARAH JANE

Writer: Russell T Davies
Starring: Jacob Dudman, Katy Manning, Sophie Aldred, Mina Anwar, Daniel Anthony, Tommy Knight, Anjli Mohindra
Composer: Sam Watts
Release date: 19 April 2020
What's it about? Friends and family gather for the funeral of Sarah Jane Smith in this final *Sarah Jane Adventure*, released on the anniversary of Elisabeth Sladen's passing.
Russell T Davies says: "I've been thinking lately that while the last episode of *SJA* had a perfect ending, it also sort of… froze the show. Suspended eternally. Leaving everything untouched and untouchable. But there's such great ideas in there – Rani, Clyde, Luke, not to mention K9. We don't even talk about them anymore, they're time-locked. So maybe this sets them free."

Below right: Rani (Anjli Mohindra) says goodbye to Mr Smith in *Farewell, Sarah Jane.*

◆ THE RAGGEDY DOCTOR BY AMELIA POND

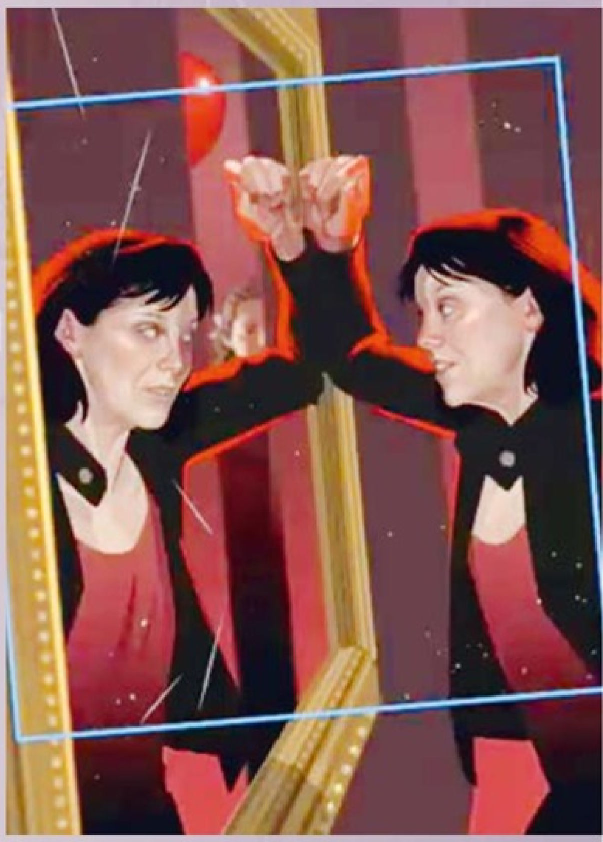
Writer: Steven Moffat
Starring: Caitlin Blackwood
Composer: Joe Kraemer
Release date: 3 April 2020
What's it about? A decade on from *The Eleventh Hour*'s first broadcast, Caitlin Blackwood narrates little Amelia Pond's diary following her first encounter with the 'Raggedy Doctor'.
Emily Cook says: "The challenge of producing these Lockdown Specials was thinking of different ways to tell short stories with no budget, few resources and little time. By *The Raggedy Doctor* I was trying to up the production values and I think every element of this piece came together in a very sweet form of storytelling."



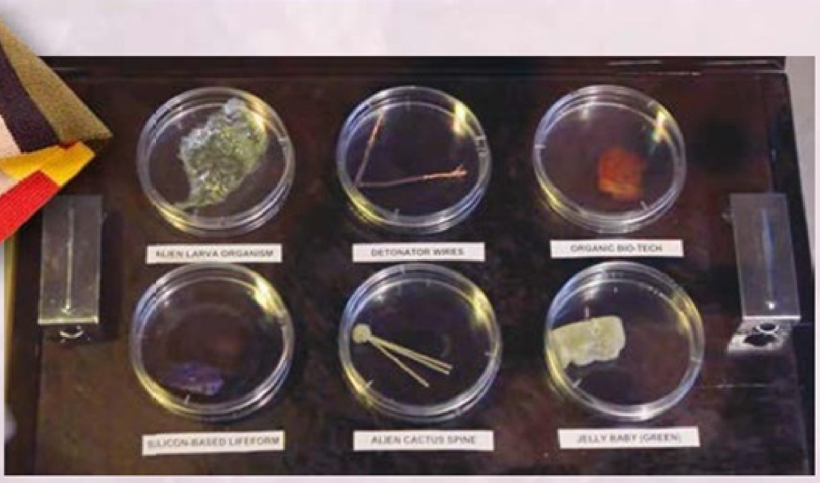
Below left: Amelia Pond waits for the Doctor. Illustration by Sophie Iles.

◆ SHADOW OF A DOUBT/ THE SHADOW IN THE MIRROR

Writer: Paul Cornell
Starring: Lisa Bowerman, Lauren Wilson
Composer: Jamie Robertson
Release date: 24 April 2020
What's it about? In this two-part epilogue to the 2007 story *Human Nature/The Family of Blood* – the first featuring Bernice Summerfield, the second featuring 'Daughter of Mine' Lucy Cartwright – a guilt-ridden Thirteenth Doctor amends the actions of her past.
Paul Cornell says: "I wanted to move *Human Nature* on a bit, given how I've moved on in terms of ethics. The Doctor releases the girl from the mirror despite the girl offering no repentance, because mercy is different to justice and the opposite of just deserts." →



Below right: Rachael Stott's artwork for *Shadow of a Doubt*, featuring Bernice Summerfield.



Above: A replica of the Fourth Doctor's scarf, as seen in *Sven and the Scarf.*

Right: Sven's (Leo Flanagan) alien artefacts.

Far right: A video chat with Evelina and Metella's descendants Evie (Francesca Fowler) and Maxine (Tracey Childs).

Below left: A portrait of Madame de Pompadour (Sophia Myles).

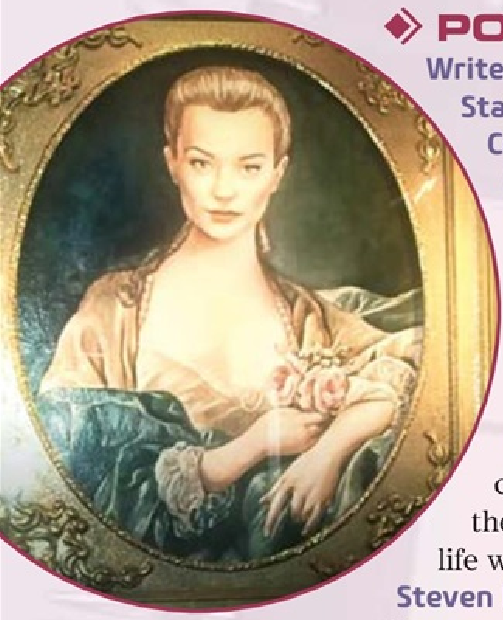
Below centre: The *SS Madame de Pompadour.*

◆ SVEN AND THE SCARF

Writer: Andrew Ireland
Starring: Leo Flanagan
Composer: Blair Mowat
Release date: 30 April 2020

What's it about? Before the events of *Dalek*, Henry van Statten employee Sven (who will feature in Robert Shearman's forthcoming Target novelisation) investigates a new exhibit: a long, multi-coloured scarf of unknown origin.

Andrew Ireland says: "Yes, I know Tom wore a different scarf in *Meglos* so wouldn't have the cactus spine caught on this one. But I had to include it just for the 'almost a mega-loss' joke!"



◆ POMPADOUR

Writer: Steven Moffat
Starring: Sophia Myles
Composer: James Jarvis
Editors: Emily Cook, Rob Baines
Release date: 6 May 2020

What's it about? Madame de Pompadour worries that her mind is being uploaded onto a computer. *Pompadour* may only be two minutes 39 seconds long, but it still packs a powerful *Black Mirror*-like punch in its final moments.

Sophia Myles says: "It was wonderful to collaborate with Steven Moffat again. To be given the chance to bring Madame de Pompadour back to life was truly a dream come true."

Steven Moffat says: "Sophia did a beautiful reading, and I have to say, the editing choices and sound design on the finished product were superb and imaginative. Especially when the voice glitched to a more mechanical version. Chilling stuff."

Far right: Cecilia GF's Twelfth Doctor illustration to accompany Steven Moffat's *Listen* poem.

Far right inset: A draft sketch of Cecilia's artwork.

Below left: The two Osgoods (Ingrid Oliver) catch up using Zoom in *The Zygon Isolation.*

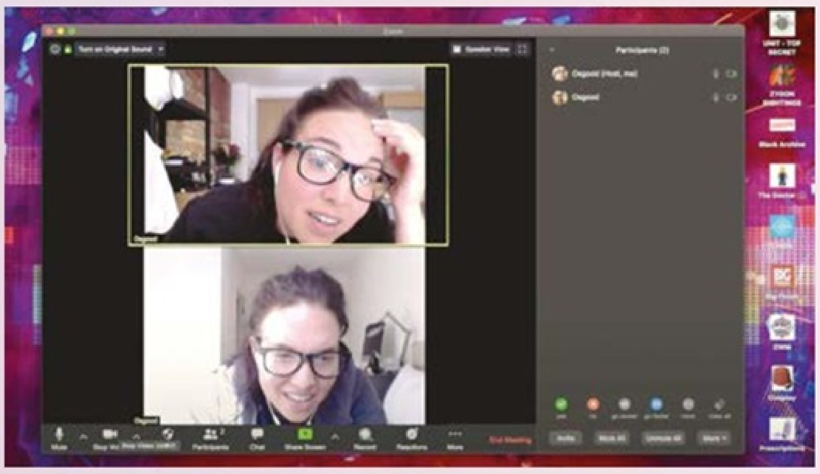
Below right: Mike Collins' storyboard showing the rough frames from *Fear is a Superpower.*

◆ THE ZYGON ISOLATION

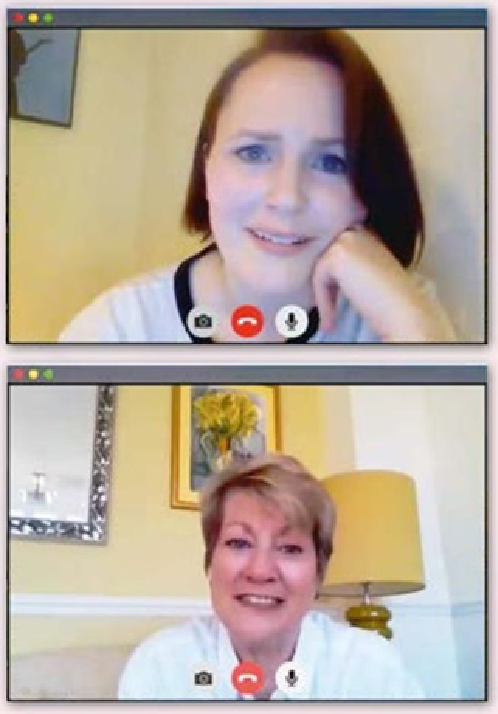
Writer: Peter Harness
Starring: Ingrid Oliver
Directors: Emily Cook, Michael Williams
Release date: 10 May 2020

What's it about? The first of the shorts set during the lockdown period, the two Osgoods Zoom-chat each other while in isolation, throwing up some fan-pleasing Easter eggs.

Peter Harness says: "I really enjoyed seeing how the two Osgoods have moved on. It's always fun to check in on a favourite character. Ingrid's a brilliant actor and lovely friend and she did a stellar job, as she invariably does."



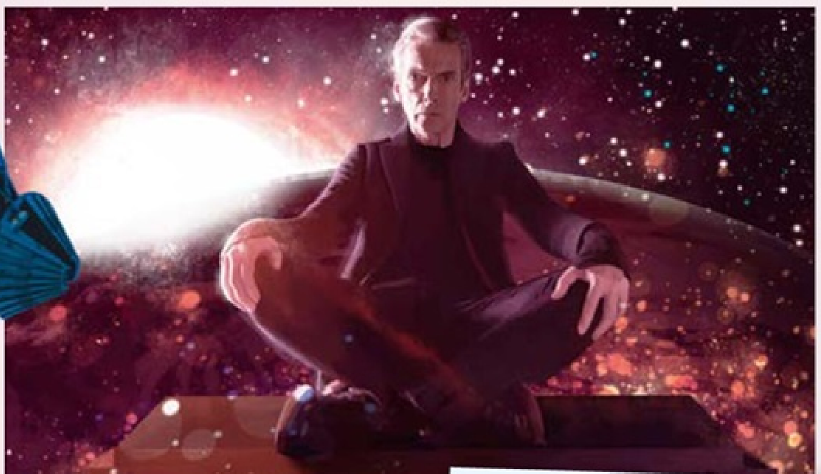
◆ THE DESCENDANTS OF POMPEII

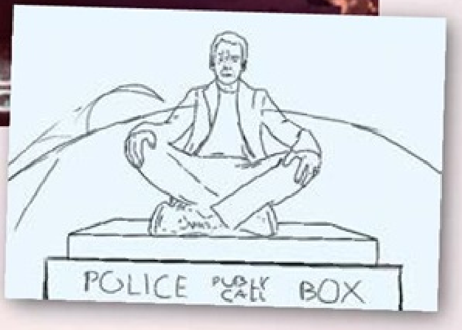


Writer: James Moran
Starring:
Francesca Fowler, Tracey Childs
Composer:
Murray Gold
Release date:
17 May 2020

What's it about? Modern-day descendants of *The Fires of Pompeii*'s Evelina and Metella hook up via VidChatX and speculate that there's a guardian angel looking over their family.

James Moran says: "Fran and Tracey were wonderful – I recorded them separately, then edited and did the effects and sound. The 'additional caller' was a late edit, even they didn't know! Thank you, Emily. And thank you, household gods."



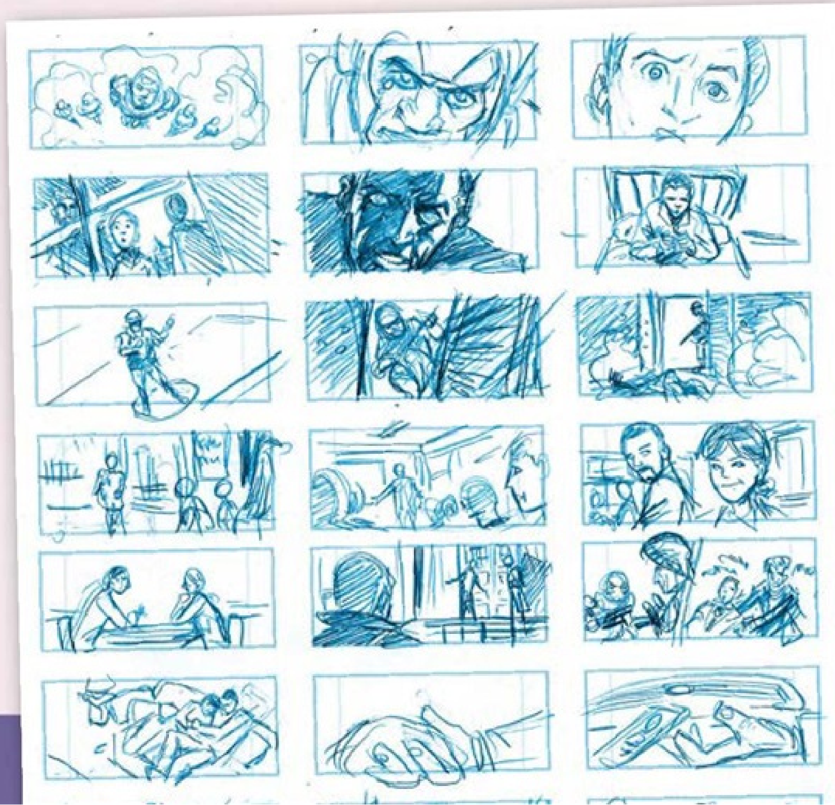


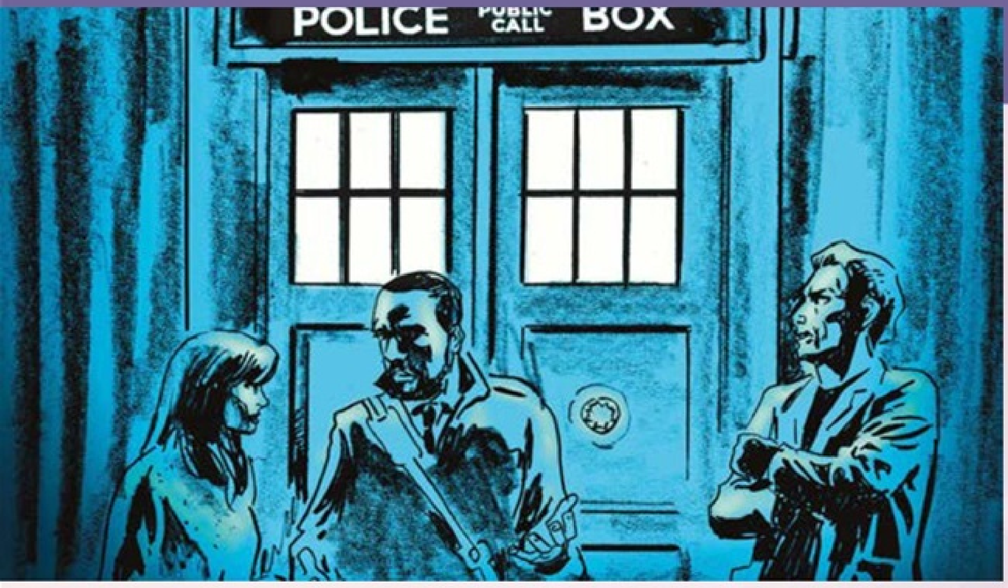
◆ LISTEN

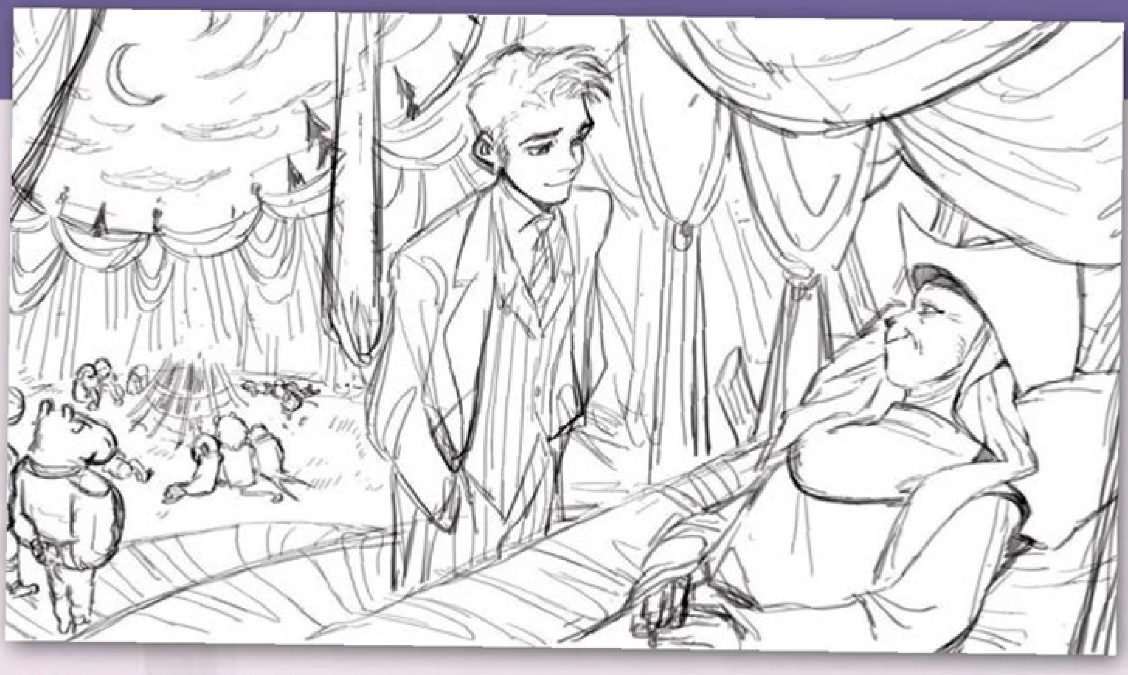
Writer: Steven Moffat
Starring: Jacob Dudman
Composer: James Jarvis
Release date: 20 May 2020

What's it about? The author of this poem encounters the Twelfth Doctor one fateful night.

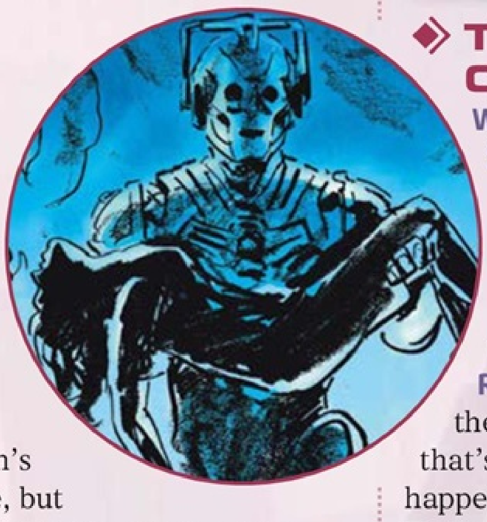
Steven Moffat says: "It used to be a mark of desperation when I resorted to inventing nursery rhymes for *Doctor Who* episodes. I remember writing one for *A Good Man Goes to War* in the cutting room, on the back of my shooting script. I like writing rhymes – I write better if there are RULES, and rhymes are rules. I like the Doctor showing up in a poem! He gets everywhere, the old fool."







◆ FEAR IS A SUPERPOWER



Writer: James Peaty
Starring: Richard Ashton
Composer: Jamie Robertson
Artwork: Mike Collins
Release date: 20 May 2020
What's it about? This comic strip-style short takes its inspiration from one of *Listen*'s most indelible lines and gives Danny Pink a poignant send-off.
James Peaty says: "I think Danny's a bit of an overlooked character. He fills the 'companion's boyfriend' role we've seen before, but he's not like Mickey or Rory. He has a bit more agency than those guys."

◆ DOCTORS ASSEMBLE!

Writer: James Goss
Starring: David Bradley, Chris Walker-Thomson, Jon Culshaw, Angus Villiers-Stuart, Wink Taylor, Jonathon Carley, Pete Walsh, Elliott Crossley, Jacob Dudman, Debra Stephenson
Composer: Howard Carter
Release date: 23 May 2020
What's it about? Trapped in the TARDIS by a mysterious entity, the Fourth Doctor contacts his past and future selves (all voiced by soundalike actors) for assistance.
James Goss says: "It was initially supposed to be a brief group chat, but Emily and I both realised that everyone's spending their lives on video calls right now, so it really should be one of those. And so it became one."

◆ THE LONG SONG (LOCKDOWN COVER)

Starring: Borna Matosic, Jana Marie Gropp, Sarah Bergé and 300+ *Doctor Who* fans
Release date: 26 May 2020
What's it about? *Doctor Who* fans around the world perform a new version of Murray Gold's stirring song from the 2013 story *The Rings of Akhaten.*
Emily Cook says: "Co-ordinating a virtual choir of over 300 fans was very ambitious but, amazingly, we pulled it off and the end result is so special. A beautiful sound of hope."

◆ THE SECRET OF NOVICE HAME

Writer: Russell T Davies
Starring: Anna Hope, David Tennant
Composer: Murray Gold
Release date: 30 May 2020
What's it about? At the end of her life on New Earth, Novice Hame has a terrible secret to share with her final visitor, the Doctor.
Russell T Davies says: "It's funny how many of these lockdown ideas were always there. I wonder if that's true of the other writers? But I always knew this happened. Novice Hame dying of old age on the cliff tops. Those white pavilions have been a specific image in my head for, ooh, 14 years? And they'd have stayed there. Just a notion. Until the lockdown came along! I'm so glad I got to tell that story."

◆ THE BEST OF DAYS

Writer: Steven Moffat
Starring: Pearl Mackie, Matt Lucas
Composer: Murray Gold
Visuals: Ben Pickles
Release date: 7 June 2020
What's it about? Stranded on the Mondasian colony ship, Nardole contacts Bill Potts for her "daily positivity outbreak". This splinter scene from the 2017 story *World Enough and Time/ The Doctor Falls* deftly references the coronavirus pandemic and addresses the Black Lives Matter movement.
Steven Moffat says: "I wanted an exchange of hope between those two die-hard optimists, Bill and Nardole. But that brought me face to face with Bill on Earth during the COVID crisis, which is a bit real world for *Doctor Who*. But I couldn't ignore it, given the Tweetalongs and Specials were a direct response to that crisis. And having not ignored that moment of history, I couldn't very well ignore the other one we were living through. I consulted with Pearl on the finished version. She had just been on the march, so that made sense. Real World and *Doctor Who* don't always mesh, but I think this worked out." **DWM**

Above left: A frame from *Fear is a Superpower* featuring Clara, Danny and the Doctor. Illustration by Mike Collins.

Above right: Sketched artwork for *The Secret of Novice Hame*, by Juanmao.

Left inset: Danny, now a Cyberman, rescues Clara in *Fear is a Superpower*.

Below left: VFX artist Rob Baines created a CGI TARDIS for *Doctors Assemble!*

Below centre: Black hole visual effects for *The Best of Days* from Ben Pickles.

Below right: Bill Potts (Pearl Mackie) returns in *The Best of Days.*

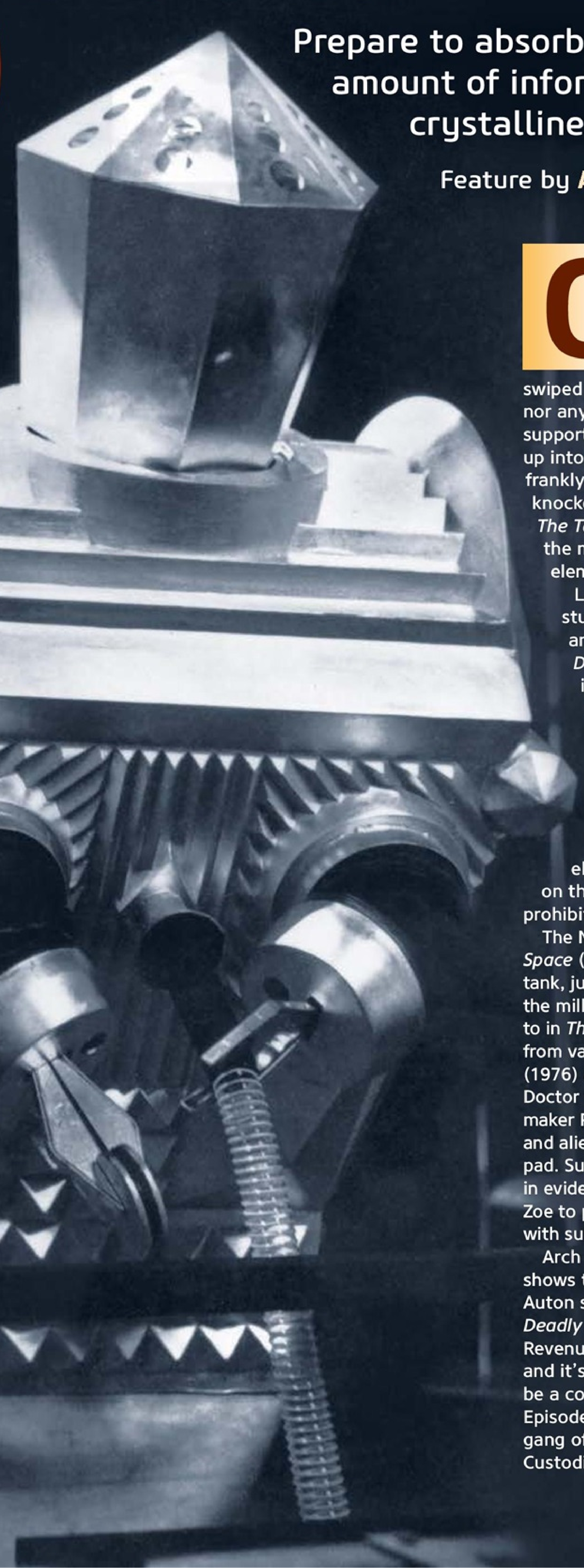
Bottom left: Jana Marie Gropp and *Doctor Who* fans around the world sing *The Long Song.*

Exploring the hidden depths of *Doctor Who*'s most intriguing stories...

The Krotons

Prepare to absorb an unprecedented amount of information on these crystalline parasites...

Feature by **ALAN BARNES**



Top: Zoe (Wendy Padbury), Jamie (Frazer Hines) and the Doctor (Patrick Troughton) enter the Learning Hall in *The Krotons* (1968-69).

Right: A Kroton attaches its "air line" with its pincer.

Opposite page top: The Doctor assesses the properties of an unknown planet.

Opposite page centre: A speed-learning course is advertised in *The Prisoner* episode *The General* (1967); John Christopher's *The White Mountains*, first published in 1967.

Opposite page below: Kuno (Michael Gothard) is captured by tendrils in *Out of the Unknown: The Machine Stops* (1966).

On the face of it, Robert Holmes' first *Doctor Who* script isn't much like a Robert Holmes script at all. *The Krotons* (1968-69) contains nothing blatantly swiped from pulpy fictional sources, nor any vividly verbose language. The supporting characters aren't divvied up into squabbling pairs, and there's no frankly evil humour – "black as Newgate's knocker", to borrow a phrase from *The Talons of Weng-Chiang* (1977), the meisterwerk that mashes all these elements together.

Look closer, though, and it's full of stuff that would be reprised, revisited and reworked throughout Holmes' *Doctor Who* oeuvre, most obviously in the first four episodes of *The Trial of a Time Lord* (1986). There, fey young humanoids Humker and Tandrell are selected to help the lumbering robot Drathro and its servicers to maintain a hi-tech base hidden many generations before, while other humanoids eke out a near-primitive existence on the planet's formerly barren surface, prohibited to some.

The Nestene monster of *Spearhead from Space* (1970) emerges from a bubbling tank, just like the Krotons; we presume that the millions of Sontaran hatchlings referred to in *The Time Warrior* (1973-74) emerge from vats, too. In both *The Brain of Morbius* (1976) and *The Two Doctors* (1985), the Doctor will kill villains with poison – monster maker Professor Solon with cyanogen gas and alien butcher Shockeye with a cyanide pad. Such murderous methods are already in evidence here, when he gets companion Zoe to pollute the Krotons' life-giving tank with sulphuric acid.

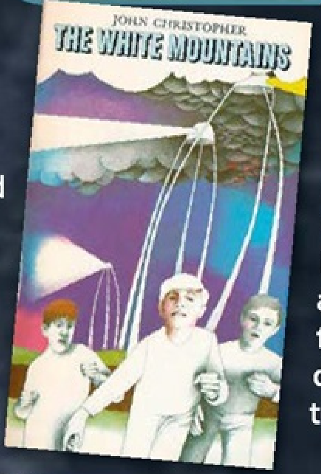
Arch satire of contemporaneous concerns shows through in the automaton-inspired Auton stories, the US politics-inspired *The Deadly Assassin* (1976) and the Inland Revenue-inspired *The Sun Makers* (1977) – and it's there in *The Krotons*, too. It can't be a coincidence that Holmes wrote the Episode One sequence in which Thara's gang of rebel students overcome the Custodian of their Learning Hall, then

It's full of stuff that would be reprised, revisited and reworked.

set about trashing the 'teaching machines' therein, early in July 1968 – because early in May 1968, students of the University of Paris ran riot, leading to a month's worth of civil disturbances across France.

They didn't have 'teaching machines' at the Sorbonne, of course – and it's been suggested that the Krotons' student-testing technology was actually inspired by the computer-controlled 'Speed Learn' process seen in *The General*, an episode of the extremely meta 'spy-fi series' *The Prisoner*. First broadcast on 3 November 1967, *The General* was authored by Lewis Greifer, whom script editor Holmes would later employ to write the first version of the story that became *Pyramids of Mars* (1975).

our aim
one hundred per cent entry
one hundred per cent pass
speed learn
a three year course
in three minutes
it can be done. trust me



The authors of the 1994 book *The Discontinuity Guide* also nominate John Christopher's *Tripods* novels as a possible source of inspiration. *The White Mountains* (1967), the first in the series, established a post-apocalyptic, seemingly pre-industrial Earth ruled over by huge alien machines, where teenagers are electronically capped in order to keep them compliant...

We'll see, though, how the idea of robots testing and training humans was central to Holmes' rejected 1965 submission *The Space Trap*, which he later reworked into *The Krotons*. That submission was itself based on a standalone science-fiction idea; it appears, though, that – with BBC2 then preparing *Out of the Unknown*, an anthology of sci-fi adaptations, for broadcast in the autumn – the Corporation had no further need for science-fictional ideas. Except in *Doctor Who*, of course...

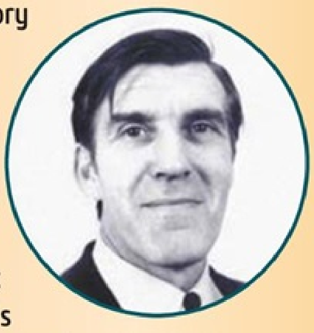
Did Holmes watch *Out of the Unknown* in the intervening period? It's tempting to think that he did. Because several elements were entirely new to the version of the story that arrived on screen as *The Krotons* – not just the revolting students, but the forbidden Waste Land, too, and the strange, snake-like device that menaces the Doctor at the end of Episode One.

Curiously, the second series of *Out of the Unknown* began with EM Forster's *The Machine Stops* (1909) – an uncomfortably prescient tale in which the majority of the world's population has retreated into individual cells, their every need met by an all-powerful mechanical intelligence. During the course of the BBC adaptation (first broadcast on 6 October 1966), bunker denizen Kuno (Michael Gothard) makes a rebellious excursion to the forbidden outside... then gets dragged back inside by the snaking tendrils of the 'Mending Apparatus'.

Coincidence?

Essential INFO

▶ In April 1965, policeman-turned-journalist-turned-TV scriptwriter Robert Holmes met with incoming *Doctor Who* story editor Donald Tosh to discuss reworking a sci-fi idea he'd previously submitted to the BBC as a four-part adventure. The resulting storyline, *The Space Trap*, featured a pair of robots that forced the First Doctor and his three companions to undergo a series of tests, to judge their suitability to fill three vacant places in the crew roster of their damaged spaceship. The story was rejected due to perceived similarities with the Mechonoid episodes of the forthcoming serial, *The Chase* (1965).



▶ Holmes resubmitted the same idea three years later. New assistant script editor Terrance Dicks was allowed to develop *The Space-Trap* [sic] as a pet project. At this time, *The Prison in Space* was planned to follow the Cybermen epic *The Invasion*. For various reasons, comedy writer Dick Sharples' story – in which the ruler of a misandrist planet sentenced the Doctor and Jamie to a spell in the satellite jail of the title, overseen by 'Dolly Guards' – went through a huge number of rewrites and was abandoned early in October. But Dicks had already proposed Holmes' *Space-Trap* as a possible replacement...

▶ Zoe's "mousetrap" dialogue in Episode Three remains the last surviving trace of the original title. Under director David Maloney, location filming for the retitled serial was mounted at two quarries near Malvern, Worcestershire on Sunday 10 and Monday 11 November 1968. Various film inserts (including Abu's demise, shots of the 'hosepipe' probe and the Doctor and Zoe's 'processing') were shot at Ealing between Tuesday 12 and Friday 15 November.

▶ Lime Grove studio recordings followed over four subsequent Fridays – beginning with Episode One on Friday 22 November and ending with Episode Four on the inauspicious date of Friday 13 December. Episode One aired in Christmas week, meaning it gained a higher-than-usual viewing figure of nine million.

▶ *The Krotons* ranked 207th (out of 214) in **DWM**'s 'First 50 Years' poll of 2014.

Above from top: Scriptwriter Robert Holmes; Mechonoids in *The Chase* (1965); a Kroton enters the Waste Land.

EPISODE ONE
FIRST BROADCAST: 28 December 1968

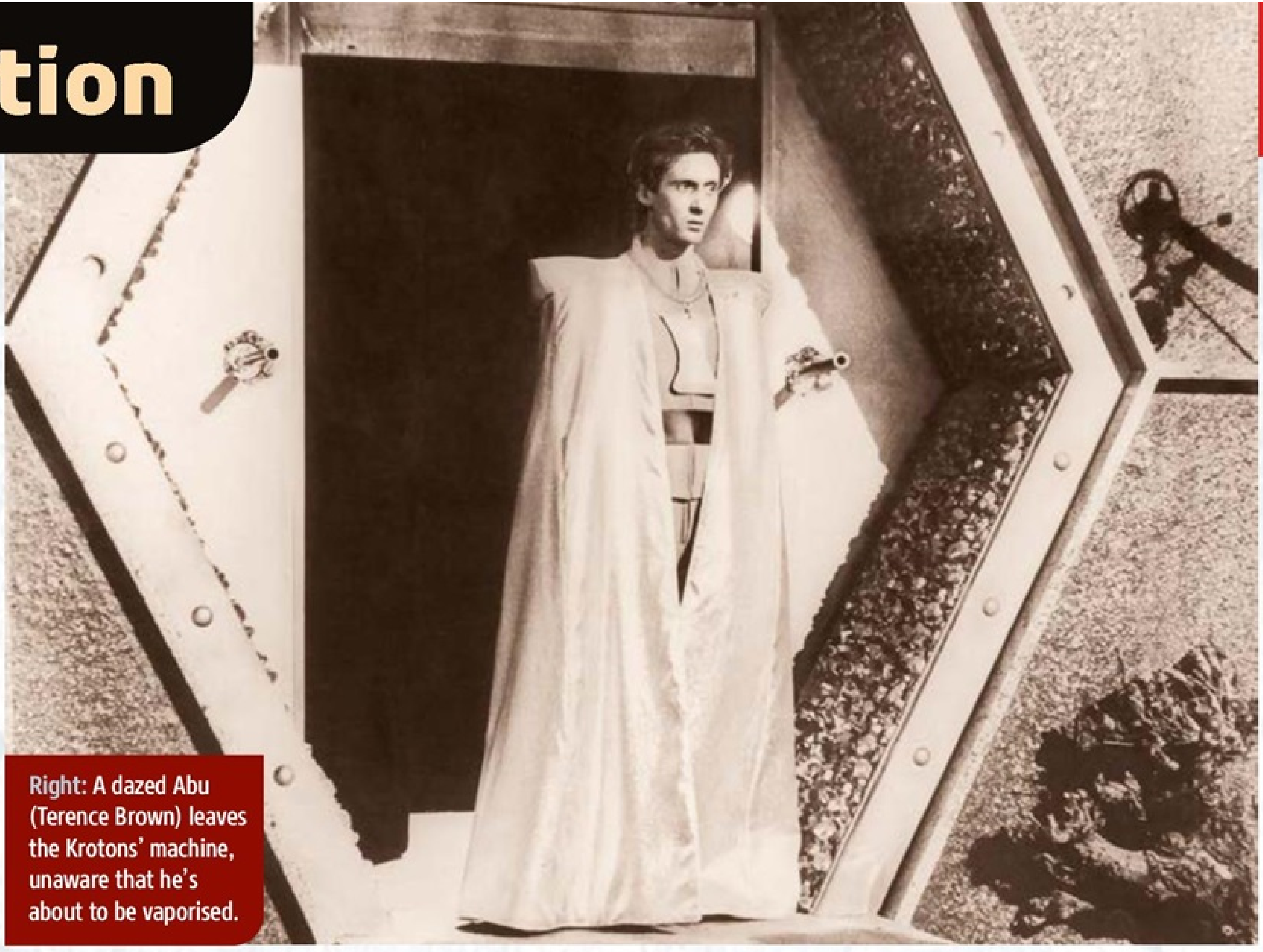
On a distant planet, the Gonds have gathered in their Learning Hall...

00m 33s *The Krotons* opens on a shot of a hatch shaped like a yin/yang symbol – but its right-hand side sticks as senior Gond Selris reaches to retrieve a plaque from within.

Speaking in the Scots accent native to actor James Copeland, Selris declares that Abugond and Vanagond have been chosen to become companions of the Krotons. The Gond who drapes a silver cape over the shoulders of Abu (Terence Brown) is Eelek, played by Philip Madoc – making the first of his four major appearances in *Doctor Who* proper, having featured as the spivvish Brockley in the big screen adaptation *Daleks' Invasion Earth 2150 A.D.* (1966).

Meanwhile, Thara (Gilbert Wynne) pleads with Vana (Madeleine Mills) not to follow Abu through the great metal door that leads to the Krotons. At the time of transmission, Wynne would have been most familiar from his recurring role as the young-ish Detective-Constable Reg Dwyer in the first three series of the *Z Cars* spin-off *Softly, Softly* (until December 1967). Over 40 years later, he turned up in *Doctor Who*'s own spin-off, *Torchwood* – playing an old man in the penultimate episode of *Miracle Day* (2011).

03m 19s The TARDIS has materialised at the foot of a cliff, bringing the Doctor (Patrick Troughton), plus companions Jamie (Frazer Hines) and Zoe (Wendy Padbury), into the sulphurous surroundings of the same planet. Now, they scale a rocky slope, the Doctor humming the traditional folk song *The Lincolnshire Poacher* through his ascent. (At the foot of this slope, Jamie accidentally accelerated, shoving Zoe off-balance – but this would seem to have been business concocted by the cast, not a 'blooper'.)



Right: A dazed Abu (Terence Brown) leaves the Krotons' machine, unaware that he's about to be vaporised.

03m 36s From the top, they look down upon a collection of strange buildings. Zoe wonders if they're "Inca, perhaps?" – although what lies below doesn't look much like a circa 16th-century South American city. In his Target Books novelisation, original script editor Terrance Dicks instead has Zoe wonder if they'd stumbled across "An Inca-type culture, perhaps. That big building below could be a temple."

The Inca line wasn't in writer Robert Holmes' rehearsal scripts, which described a city set into "a verdant valley", its buildings "tall and slender, a tracery of spires and elegant walkways". Which would have explained how the Gonds endure on such a seemingly bleak planet – ie, the Gonds' valley is lush, it's only the landscape beyond that's poisoned.

As written, Zoe exclaimed "It's a city!" – but this became a querying, "Is it a city?" in the finished programme (to acknowledge the unconvincing nature of the model shot, perhaps?).

04m 34s Down another slope, they've found a metal door set into the base of the same ridge. Zoe queries the likelihood of a metal being "covered in moss and lichen" – with Wendy Padbury avoiding the 'liken' pronunciation of 'lichen' in favour of the equally valid 'rhymes with kitchen' one.

05m 08s The door slides up, and when Abu staggers out – changed into "a slack-jawed, shambling simpleton", according to stage directions – vapour issues forth from twin nozzles that emerge from the door housing. At rehearsal script stage, Holmes instead described how "a sudden jet of fluid spurts from a vent directly above the ramp", causing Abu to scream terribly as it sprays over him...

When the vapour clears, all that's left is the metal medallion placed around Abu's neck during his investiture. Vana will sport a matching medallion later, but this must surely be a new addition to the Gonds' ceremonials – because (as will become apparent) the entire area ought to be festooned with medallions otherwise.

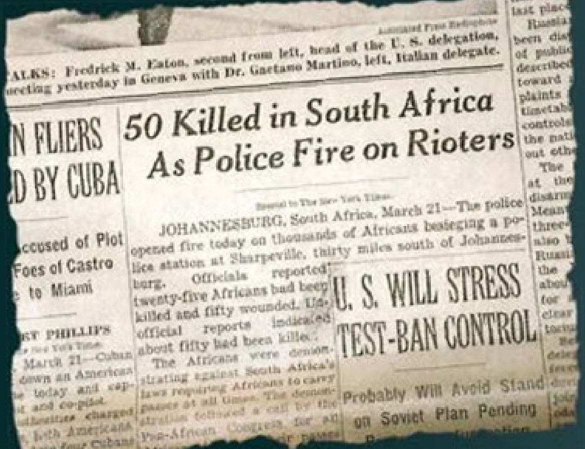
Soon, the Doctor and friends arrive at the Learning Hall... where Thara is waving a hand axe about, desperate to prevent Vana from entering the machine.

06m 38s On screen, the Doctor led his friends away from the metal door... and they simply turn up here at the Hall, without explanation. In the rehearsal draft, Zoe heard distant music. "It's coming from... that direction," said the Doctor.

Axus (Richard Ireson) confronts the strangers – a character described as "a Gond of some authority" in the scripts, but the Target telling gives him a proper position: Captain of the Guard. Ireson had featured in a not dissimilar role in the last-but-one adventure *The Mind Robber* (1968), also directed by David Maloney – as one of the three clockwork soldiers that menace the denizens of the Land of Fiction.

07m 57s The Doctor dismisses his companion's suggestion that the cloaked,

GENESIS OF THE DIALECT



Fredrick M. Eaton, second from left, head of the U. S. delegation, yesterday in Geneva with Dr. Gaetano Martino, left, Italian delegate.

50 Killed in South Africa As Police Fire on Rioters

JOHANNESBURG, South Africa, March 21—The police opened fire today on thousands of Africans besieging a police station at Sharpeville, thirty miles south of Johannesburg. Officials reported twenty-five Africans had been killed and fifty wounded. Unofficial reports indicated about fifty had been killed.

The Africans were demonstrating against South Africa's laws requiring Africans to carry passes at all times. The demonstration followed a call by the Pan-African Congress for all

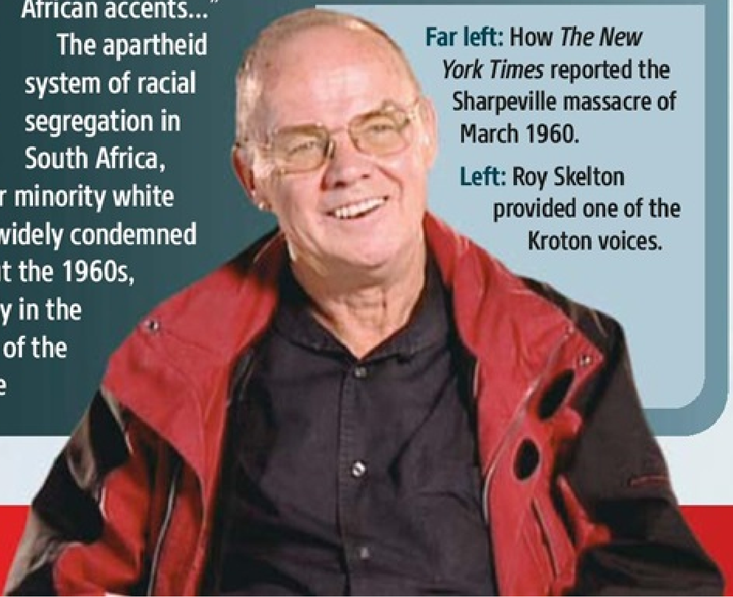
U. S. WILL STRESS TEST-BAN CONTROL

Probably Will Avoid Stand on Soviet Plan Pending

Accused of Plot Foes of Castro to Miami

The Krotons' Dutch Afrikaans twang was suggested by the late Roy Skelton, who up till now had played Monoids (in *The Ark*, 1966), Cybermen and Daleks. "I did the Krotons," he recalled in 2005, "which was quite fun because they were evil creatures and so I played them with South African accents..."

The apartheid system of racial segregation in South Africa, then under minority white rule, was widely condemned throughout the 1960s, particularly in the aftermath of the Sharpeville Massacre. Skelton's vocal choice for the Krotons wouldn't have been commercially problematic: although 1960s *Doctor Who* aired in many African countries well into the 1970s, it wasn't shown in South Africa... simply because South Africa didn't *have* a television service until 1976.



Far left: How *The New York Times* reported the Sharpeville massacre of March 1960.

Left: Roy Skelton provided one of the Kroton voices.

medallion-wearing Vana is being sacrificed – but trips over her name: "Oh, I don't think so, Joey... Zoe."

After the travellers reveal that they've come from outside, where they saw Abugond vapourised, Eelek insists they must be contaminated: "No one goes into the Waste Land." That's 'Waste Land' – exactly as it's (mostly) given throughout the script, rather than a generic 'wasteland'. It's tempting to wonder if Holmes had half an eye on TS Eliot's notoriously impenetrable 1922 poem of the same title – but if so, he missed a trick by *not* having the Doctor tell Eelek he'd "show him fear in a handful of [Abugond's] dust..."

11m 36s Followed by Thara, the travellers have returned to the outside door in the hope of saving Vana. Here, the Doctor uses pieces of mica to jam the nozzle holes beside the door – whereas in the rehearsal draft, he used Thara's "embroidered waist-coat" to fill the singular vent: rolling it into a ball, wedging it into the poison vent, then ramming it down with his umbrella.

11m 53s The door opens and Vana staggers out – but someone else can be glimpsed on the inside left of the door: the stagehand tasked with raising it, perhaps?

The Doctor drags Vana away, but his brolly's burned by the acid: "My favourite umbrella," he moans. Originally, he added: "Whalebone, y'know" – but Troughton was given a modern self-raising umbrella, not an antique.

13m 34s The travellers have taken the catatonic Vana back to the house of Thara's father – who turns out to be Selris. In Holmes' original stage directions, the scene opened with Jamie, Zoe and Selris, having just shared a meal, leaving "a litter of seeds and peel on the table" – since "the Gonds are fruitarians" (consuming the produce of their "verdant valley", probably).

Every so often the Gonds' two best students are chosen to join the Krotons, says Selris – scripted as "Every few months..." No one living has seen the Krotons – legendarily, "silver men" who came out of the sky thousands of years before: "The Gonds attacked them but the silver men caused a poisonous rain to fall, killing hundreds of our people and turning the earth black..." Did Holmes mean this "poisonous rain" to be the same "fluid" he'd described spurting from the vent at the machine exit, rather than gaseous vapour...?

Cut from the rehearsal draft, an outrageous red herring: "Doctor!" urged Zoe. "These silver men... Could it be the Cybermen?" And the scene ended on a shot of the Doctor's (presumably aghast) face – he'd only defeated the Cybermen's invasion of 20th-century Earth the previous week, after all.

18m 33s Beta (James Cairncross) calls at Selris' home to inform the Gonds' leader that Thara and his rebellious friends intend to trash the Kroton teaching machines that the young are compelled to use.

Cairncross had previously featured as the English spy known as 'Lemaitre' in *The Reign of Terror* (1964). Beta is described as young Thara's "good friend", even though Cairncross was nearly 20 years older than Gilbert Wynne – old enough, in fact, to have played Frazer Hines' father in the BBC children's serial *Run to Earth* (1958). Holmes actually appears to have envisaged Beta as a close contemporary of Thara's – "a young Gond scientist, clever faced but myopic and slightly built..." In the Target telling, Beta overhears Thara's plans at the "Hall of Students" – so perhaps "Controller of Science" Beta ought to have been introduced as Thara's *tutor*, not his friend?

19m 48s Behind the metal door, automated devices have zeroed in on the students' attack on the teaching machines – and a strange voice (Roy Skelton) warns the Gonds to leave the Hall. How can a Kroton be speaking, though – given that the creatures won't be physically revived until next episode? (Presumably the Commander's voice has been artificially synthesised, or pre-recorded.)

The Doctor peers into Vana's eyes with a solar-powered opthalmascope.

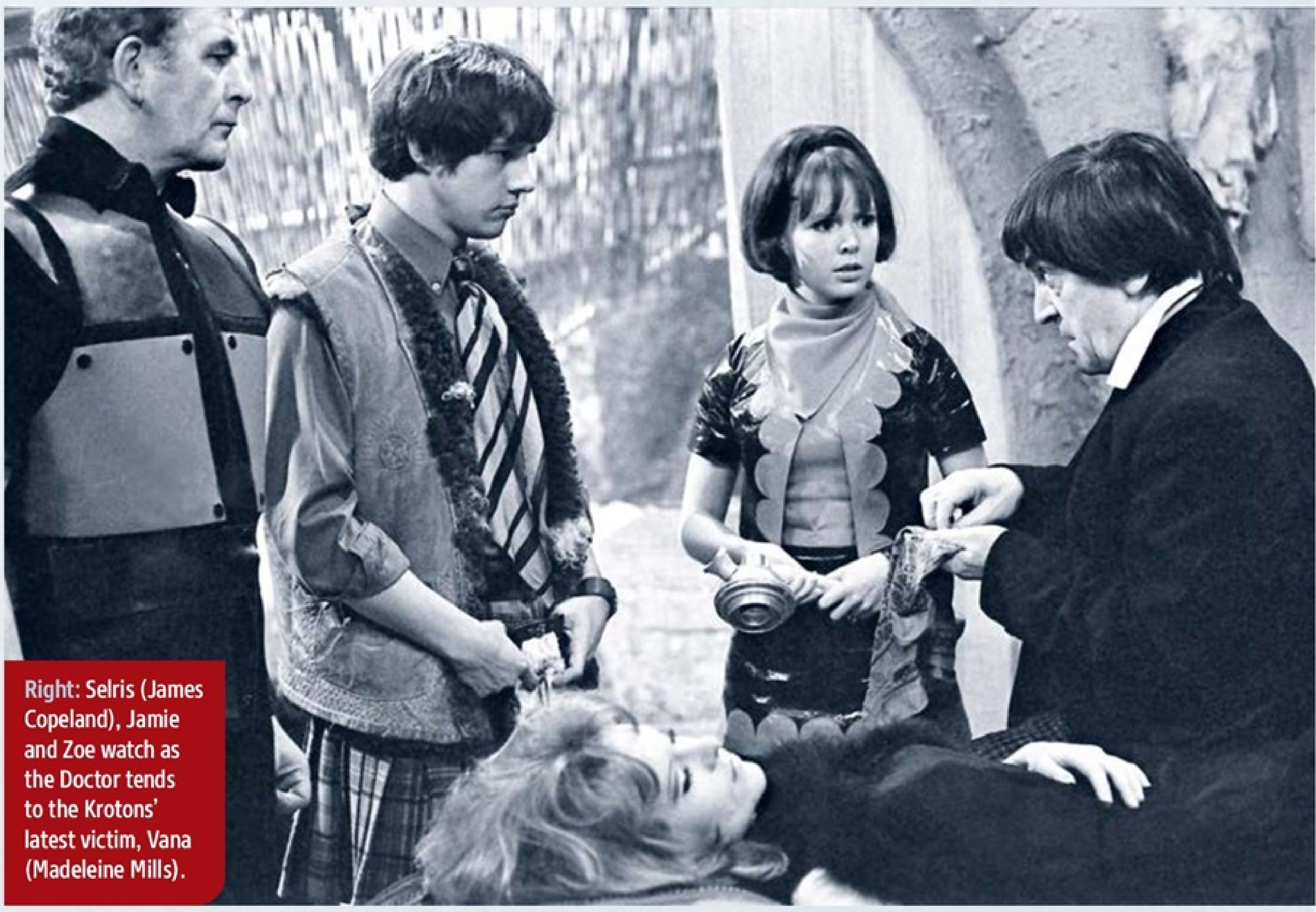
Arriving at the scene, the Doctor disarms Thara – but the machines focus on him. A hosepipe-like extension emerges from the yin/yang hatch, seeking the Doctor...

EPISODE TWO
FIRST BROADCAST: 4 January 1969

01m 13s When the Doctor covers his face, the 'hosepipe' withdraws, meaning it's been programmed to recognise the Doctor's facial pattern – ie, sent out to attack him alone. "Well then, the Krotons know who you are," concludes Zoe. "Or at least what you look like..." Probably this was a hangover from Zoe's lost suspicion that the "silver men" were the Cybermen...

The Doctor concurs with Zoe's conclusion, however – so it's odd that the Krotons' possible prior knowledge of the Doctor is never referred to again. But they're both entirely wrong, since viewers with keen observational skills will have realised exactly why the 'hosepipe' was sent out after the Doctor last week. The Krotons' machines focused in on him after he'd wrested Thara's weapon away, and was seen "holding the axe and apparently haranguing the Gonds" – unwittingly suggesting that *he* was the rebels' leader. (It's rather delicious that the Doctor never cottons on to this.)

03m 21s Back at Selris' house, the Doctor peers into Vana's eyes with a solar-powered ophthalmoscope borrowed from Beta. "I wish they had an E.T.C. [sic] machine though," he tells Zoe – that's because Troughton is repeating a typo verbatim from Holmes' script. The writer clearly meant the Doctor to say ECT, as in the usual acronym →



Right: Selris (James Copeland), Jamie and Zoe watch as the Doctor tends to the Krotons' latest victim, Vana (Madeleine Mills).

→ for electroconvulsive therapy – still used to treat certain cases of catatonia to this day.

While the Doctor and Selris investigate a trapdoor leading to the Underhall, finding three root-like pillars, Zoe dons a headset to try one of the Krotons' teaching machines...

06m 27s Also responsible for the animated 'X' that flashed up inside the Krotons' machine in Episode One, BBC graphic designer Janet Pimlott created the equations seen on the screen of the teaching machine. (Her animated titles for the 1970s sitcom *The Good Life* remain her most renowned televisual contribution.)

On the upper panel of the teaching machine, a needle swings – indicating, so stage directions had it, that "Zoe has hit the jackpot first time".

The returning Doctor pulls the headset off Zoe... who was scripted to look at him "blankly for a moment" before recognition returned.

10m 21s While Vana regains consciousness long enough to recall a "burning ball", the Doctor's been using a small screwdriver to scrape at the crystalline surface of the Learning Hall door – but not his sonic screwdriver, or so it seems...

Introduced in *Fury from the Deep* (1968), the sonic screwdriver was last used to burn through a barrier in *The Dominators* (1968), so it would seem like a no-brainer for the Doctor to try it out on the door of the Krotons' machine. That said: given the sonic's unsettled appearance at this point in its development, who's to say that the Doctor *isn't* using a short-lived variant here?

Next, a "Chinese gong noise" (according to stage directions) causes the Doctor to exclaim "Great jumping gobstoppers!" – Troughton's own phrase, where the script gave a simple, "Goodness gracious."

11m 30s The teaching machine results are in – and 'Zoegond' has been selected as a companion of the Krotons. So the Doctor's taking the test himself. Here, the teaching machine screen was supposed to show "some equation that even a 12-year-old might see to be wrong". But what's displayed here appears no less incomprehensible than Zoe's results – unless Holmes meant a 12-year-old of Zoe's future epoch, of course.

"It's clever, isn't it?" says the Doctor on (successfully) completing the test. "The way they make you feel that they're pleased with you..." In the Target text, the Doctor mused to himself how the teaching machines "stimulated the pleasure centre of the brain..."

12m 51s "Normally the names don't come through for some time," says Selris while they await the Doctor's results – which come through right away. This expositional fig leaf was made even smaller by loss of dialogue from the camera scripts, presumably for timing reasons. Originally, Zoe reminded the Doctor of how he'd said the machine had a root system: "Well, I was thinking. On earth [sic] there's a plant called the Venus fly-trap. It captures insects and then sucks the life from them –" While the Doctor took in this "horrid thought", Zoe added: "Well, we know it drains people's minds. Perhaps it requires mental energy as a sort of food?" Whereupon the "dinner gong" sounded...

In fact, a section had already been cut from the rehearsal script. Mention of Venus prompted the Doctor to digress: "Actually, Venus has no plant-life apart from a primitive type of lichen. And, as a matter of fact, there are no flies, either." That wasn't the point, replied Zoe: "Suppose this – this thing is like a gigantic fly-trap?" That specific suggestion was what the Doctor originally called a "horrid thought".

The Doctor and Zoe are held in a forcefield as a whirling, lamp-like device descends from the ceiling.

13m 48s With 'Doctorgond' also chosen by the Krotons, the Doctor and Zoe head through the opened door; Jamie, rushing in, is too late to stop them. When the camera cuts to take in the supposedly newly arrived Jamie, Frazer Hines has clearly been paused on the steps leading down into the Hall, awaiting his cue.

14m 15s The Doctor and Zoe enter the deserted control room of what's clearly a spaceship – but the specific evidence for this claim was lost from the rehearsal draft, in which Zoe insisted: "It must be – look, there's a galactic navigation chart!"

Next, they're held in a forcefield as a whirling, lamp-like device descends from the ceiling. This was scripted as "A glittering silver ball... spinning slowly on its axis" – arguably a better match for Vana's memory of a "burning ball".

With the devices having receded, the Doctor concludes that his and Zoe's mental power has been converted into energy and used to operate a thermal switch...

17m 33s The Doctor samples liquid from the bubbling tank that's appeared beside them. "Crystals in suspension," he concludes as something forms inside. Costume designer Bobi Bartlett's final Kroton schema was far from what Holmes had envisaged. Here, for example, "dancing dots" were meant to have "solidified into a recognisable humanoid shape, lying supine inside the tank". Then, as the Doctor and Zoe made their hurried exit: "A silver hand and arm, covered in metal pyrites, comes out of the liquid and grips the side of the tank..." (No mention of pincers, note.) Out of its tank, the Kroton was described

Top: The Doctor and Zoe try to resist the power of the Krotons' machine.

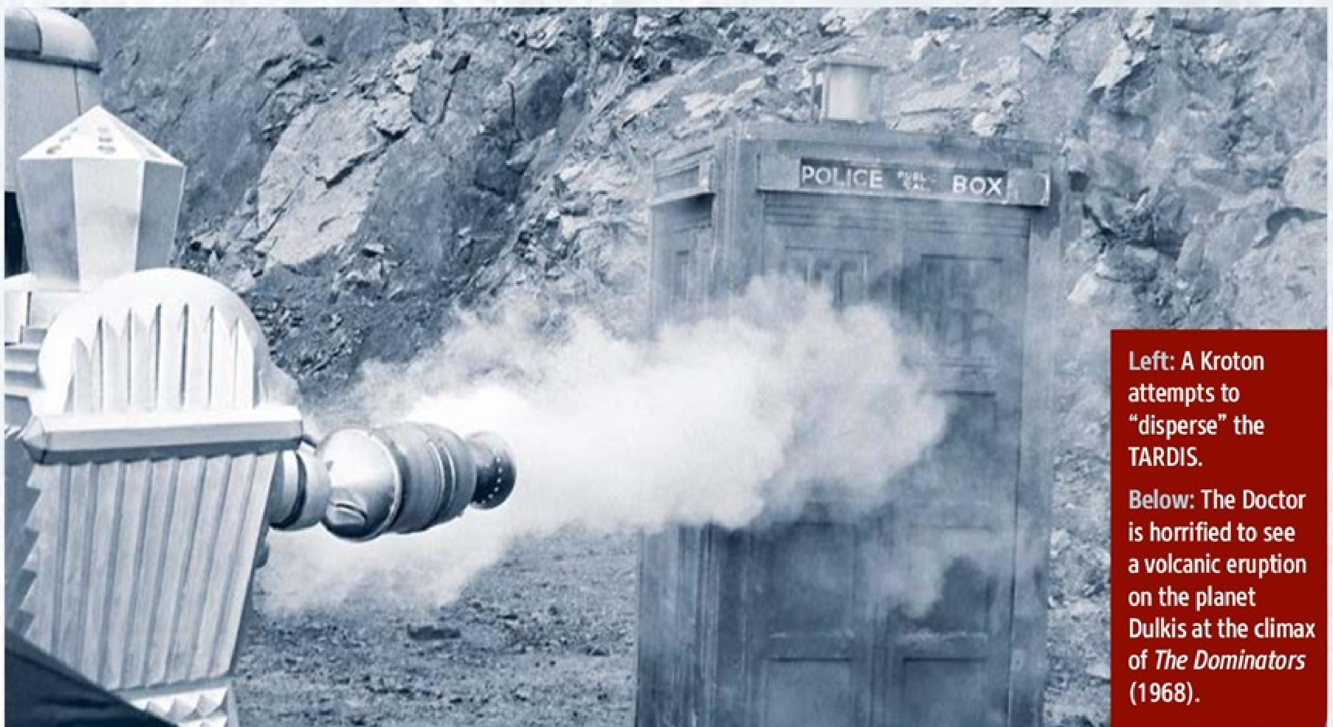
Above: Wendy Padbury as Zoe.

as "big, silver... [with] a scabrous, crystalline surface" – so somewhere in between the Cybermen and the Kastrians (from *The Hand of Fear*, 1976), perhaps?

18m 23s Having (somehow) exited the tank, we see the first fully formed Kroton bending up slightly into shot – presumably meant to imply that it's just plugged one of the "astronaut's air lines" (as Zoe called them) into its body, viz: "Once out of the tank the Kroton stands swaying dizzily. Then it gropes for one of the tank pipes and clips it into a socket at its waist. Immediately the Kroton seems to become alert..."

19m 50s The Doctor uses a piece of mica to block the photoelectric cell that operates the machine's rear door, then warns Zoe to wait. "The poison jet," he exclaims – seemingly a hangover from the rehearsal draft, when Abu was soaked in poison from a singular vent.

Needing the Doctor and Zoe alive, the Kroton Commander lets them go. Assuming Jamie to be a "higher anthropoid" too, the Krotons let him in via the Hall door, then test his mind...



Left: A Kroton attempts to "disperse" the TARDIS.

Below: The Doctor is horrified to see a volcanic eruption on the planet Dulkis at the climax of *The Dominators* (1968).

EMERGENCY EXIT

In Episode Three, the Doctor and Zoe watch as Kroton Two uses its weapon to disperse the TARDIS. (Or rather, a half-size model TARDIS.)

Moments later, the TARDIS rematerialises on a high ledge – because, reveals the Doctor, he'd remembered to set the HADS, or Hostile Action Displacement System (first mentioned here, and not again until *Cold War* in 2013). Two adventures ago, the Doctor had been forced to use the ship's "emergency unit" to escape a volcanic eruption on planet Dulkis, causing it to end up in the realm of *The Mind Robber* (1968) – none of which would have been necessary if the HADS had been on, probably. Is that recent catastrophe the reason why he's thought to set it...?

EPISODE THREE
FIRST BROADCAST: 11 January 1969

00m 42s Jamie's mind is primitive, realises the second Kroton (voiced by Patrick Tull). "The power will kill it," says its superior... and the test is aborted. But this is a re-enactment of the cliffhanger: Episode Two had actually ended with the Commander saying, "*Then* the power will kill it" – as if it meant to do nothing to prevent Jamie's death. (Both versions were exactly as scripted – implying that Holmes knew he was cheating...)

01m 45s Demanding to know where Jamie and his friends came from, the junior Kroton pincers Jamie's upper arm – originally, his shoulder. In fact, Holmes' stage direction actually read: "the second Kroton's iron hand pincers his shoulder" – so is it possible that a misreading of this line prompted Bartlett to give the Krotons *literal* metal pincers?

While Eelek and Axus try to persuade Beta to join a war on the Krotons, the creatures use remote cameras to survey the TARDIS – which the Doctor and Zoe have entered.

05m 13s The Commander instructs his underling to fetch the Doctor and Zoe back – whereupon Maloney's camera cuts to a shot of Jamie, seemingly to avoid showing the second Kroton disconnecting the "air line" from its midriff (just as the director contrived not to show the Commander connecting the same the previous week). But how will Kroton Two survive outside? Stage directions noted how it clips a portable cylinder in place of the "feed-pipe": "There is just a suggestion of reluctance in this..." (The cylinder is most visible when Two emerges into the Hall **06m 38s** into Episode Four.)

05m 55s Guided by the Commander, Kroton Two heads out of the machine exit. As written, it "cradles under one arm" the "laser carbine" it collected from a rack in the control room – ie, Holmes imagined the weapon as a conventional one, not a replacement appendage. Seen full-length, as here, it's obvious the creatures' flappy skirt sections hid the operators' lower legs. Terrance Dicks corrects this deficiency in his novelisation, where Jamie perceives how the "enormous" creatures had solid bases – "on which they seemed to slide like hovercraft..."

08m 39s Thara informs Selris that, after a vote, his deputy Eelek has taken over as council leader – having promised to lead the Gonds into battle against their oppressors. The novelisation expands on these off-screen machinations: "When obedience to the Krotons had been the accepted line, no one had been more slavish then Eelek... But now the mood of the people had changed, and Eelek had seized his chance. The people wanted war, and they would only follow a leader who promised to give it to them..."

In Holmes' storyline, Selris' deputy was Avrik; did he become *Eel*-ek to emphasise his slippery nature?

09m 06s The Commander tells Jamie that "high brains", the Doctor and Zoe, are needed for the "Dynotrope". The name of the Krotons' spaceship was changed from "Dynatron" at a fairly late stage – due to its slight similarity to the name of the Cerebraton machine in *The Invasion*, perhaps?

13m 19s Outside the TARDIS, while the Doctor fills a carpet bag with sulphur, Zoe recites mostly accurate facts about tellurium, of which the Krotons are mostly composed. "Its atomic number is 50 –" she begins, breaking off at the sight of Kroton Two; its atomic number is actually 52, but Wendy Padbury cut Zoe's (correctly scripted) line short in the performance.

14m 07s Jamie uses one of the Krotons' weapons – seemingly a flame-throwing gas canister – against the Commander. How, →

Right: Beta (James Cairncross) experiments with acid, to Jamie's concern.

→ if the Krotons' weapons aren't manually controlled but clip-in appendages? As written, the Kroton used its "iron hand" to tear the weapon from Jamie's grasp. Then, after crushing it and dropping the fragments: "the Kroton picks up Jamie in both hands & flings him with cruel force to the floor." The Kroton costumes made all this impossible, of course – so on screen, the Commander seems to simply smother Jamie with its bulk.

20m 24s Beta's busy in his lab, carrying out the returned Doctor's instructions... but simultaneously, he's in the foundations of the Learning Hall, helping the displaced Selris carry out his plan to use a "stump drawer" to tear out one of the Dynotrope's "roots". Seemingly, Beta's one line in this scene was originally written for another character whose part was cut, hence the discontinuity – so let's pretend that this *isn't* Beta but his identical twin brother: Alpha, perhaps? Or Beta Beta?

The Doctor arrives in search of Jamie – but then the ceiling caves in on him!

EPISODE FOUR
FIRST BROADCAST: 18 January 1969

00m 40s There's a great rent in the right-hand shoulder of Zoe's black-and-red PVC jacket...

01m 02s ... but it's suddenly intact again moments later – because that first shot was recorded at the end of the studio session, *after* the seam split.

01m 38s Thara finds the Doctor sprawled beside one of the pillars, which doesn't quite explain how he contrived to not break any bones. (Holmes had him "crouched in a small cavity in the fallen rubble", but that's not evident on screen.)

Next, Thara is floored by a lump of concrete – which visibly shifts, betraying its artificial nature, just before the Doctor and Zoe rush to lift it...

02m 50s "The Gonds have attacked the Dynotrope," realises Kroton Two. Terrance Dicks observes, drily: "The Krotons never had any worries about stating the obvious. Indeed their whole conversation consisted of a series of such statements!"

03m 31s Originally, Zoe diagnosed a fracture of Thara's femur. Now she asks to borrow the Doctor's braces – presumably to help with "strapping the damaged leg to the sound one" (as stage directions indicated). As written, the Doctor produced "a length of rope from his pocket" as an alternative – but on screen, he offers her his handkerchief instead. Which won't be much use, will it?

Exiting the Dynotrope, Kroton Two strikes a deal with Eelek: hand over the "high brains" in 15 minutes, and they'll leave the Gonds' world. Otherwise, the Gonds will be dispersed...

08m 39s The Doctor and Zoe help Jamie – who's "getting fat", apparently – free himself from under the only part-open rear exit. In the camera script, the Doctor clocked the fact that the door was jammed, and concluded that "the power is either failing or... yes, that's it! The Krotons have cut their auxiliary power motors!"

10m 11s Freed, Jamie's gone to help Beta make the Doctor's "special sulphuric acid" in bulk – but Beta ought to know better than to wear a face mask over his mouth only, not his nose. Then, a split second before the sulphurous flash that concludes the scene, Beta's mask is seen to be properly in place...

12m 23s The Doctor puts a protective arm around Zoe's right shoulder as Eelek's men push them towards the Dynotrope – helping to conceal the rip that's now appeared in her jacket.

13m 32s Moments before the door closes, Selris dives through so he can hand a sample of the special acid to the Doctor... and is killed by the Krotons, who appear entirely uncurious about the contents of the bottle passed over right in front of them. (In the Target telling, the Doctor notes how the Krotons' "indifference to the motives of lesser beings made it unlikely they would even wonder why Selris had sacrificed his life...")

Here, the choreography differed from the script: originally, Selris didn't get to hand the acid to the Doctor, but dropped it when he died – whereupon the acid was left "rolling across the floor". After checking it with his foot, the Doctor surreptitiously scooped it up at a convenient juncture, after the intergalactic link rose up from a well in the floor...

14m 25s The Doctor expresses surprise when the Krotons reveal how the link, which will transfer the Dynotrope back to their own cosmos, operates: "You've discovered a way of using mental power?" But surely he and Zoe worked this out way back in Episode Two...

14m 48s "We're wasting tiiime," complains Kroton One – using a strangely emotional, and unscripted, turn of phrase – before he's forced to explain how the other two members of the original Kroton crew were "exhausted" by enemy fire, hence their requirement to evolve two more high brains to help operate the four-brain link.

The creatures' back-story is one of the most prominent elements from Holmes' original 1965 submission *The Space Trap* to survive, mostly unchanged, into *The Krotons*. The storyline described how the

GOND (BUT NOT FORGOTTEN)

The Krotons have returned to face several later Doctors in various spin-off adventures...

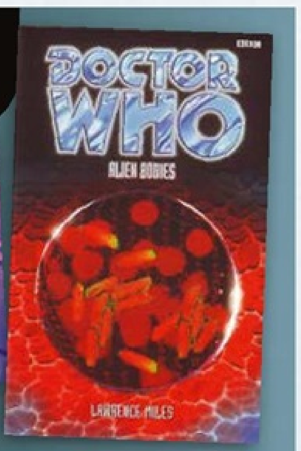
The Fourth Doctor and Romana found themselves aboard a Kroton vessel in one part of the Titan Comics crossover series *The Lost Dimension* (2017) – a vessel of the mightier parallel universe Kroton Imperium, under attack from mightier parallel universe Quarks (formerly the servants of *The Dominators*, 1968).

This, it transpires, is a universe where the Daleks never became all-powerful.

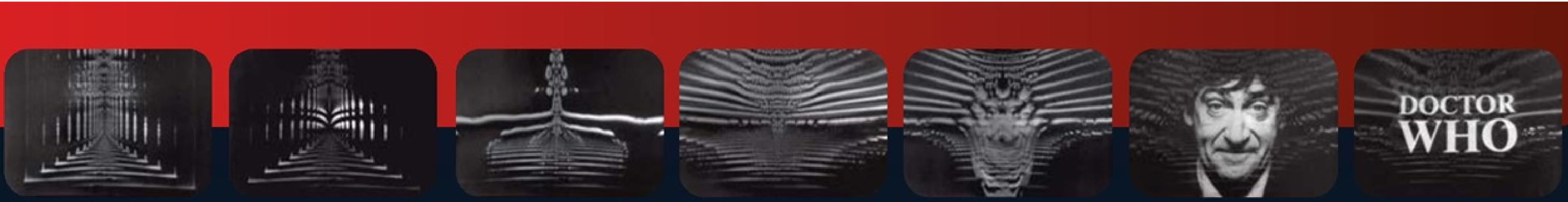
The Sixth Doctor and companion Charley uncovered another lost Dynotrope in the mines of Onyakis in the one-off audio special *Return of the Krotons* (2008) – which featured Eelek actor Philip Madoc, this time as the ruthless Rag Cobden.

Also: the Eighth Doctor novel *Alien Bodies* (1997) incorporated the Krotons as one of the various parties seeking to acquire a mysterious 'Relic' for themselves... and named the creatures' home planet as 'Krosi-Aspai-Core'.

DOCTOR WHO
RETURN OF THE KROTONS



Left: Eelek (Philip Madok).
Above: The audio adventure *Return of the Krotons* (2008) and the Eighth Doctor novel *Alien Bodies* (1997).



First Doctor and his three companions, examining a seemingly abandoned spaceship on the surface of an alien planet, caused two robots to be automatically reactivated. When the TARDIS travellers passed a number of tests of intelligence and manual dexterity set by the robots, the ships' three humanoid controllers woke from suspended animation. It transpired that thousands of years earlier the ship had "run into a galactic ionization belt – or whatever", causing the deaths of five of the eight-strong crew. The ship made an emergency landing, but couldn't relaunch with any less than six crew members – hence the robots' long vigil...

17m 07s Jamie and Beta have lugged a large container of acid into the Hall, where they've run into Eelek and Axus – heading for the hills before the Dynotrope departs. "Let them stay, and let them die," orders Eelek, whose subsequent exchange with Axus was lost from the rehearsal script. "Eelek – shouldn't we force them to go with us [sic]," queried Axus – fretting about the acid attack. "If they want [to] wait here they'll all die anyway," countered Eelek. "And if they attack the Krotons – they'll all die the sooner..." This latter statement was what led Beta to tell Jamie, "He could be right, you know" – a non-sequitur on screen.

"We're wasting tiiime," complains Kroton One.

17m 49s Just like the First Doctor and his companions in Holmes' 1965 submission, the Doctor and Zoe have found themselves press-ganged into the aliens' service – "facing the prospect of a long trip to a distant planet and with no hope of ever returning to the Tardis..." The 1965 version concluded with a vague mention of how the TARDIS travellers "manage to sabotage the ship and make their escape" – whereas here, prompted by the Doctor, Zoe surreptitiously pours the contents of the phial passed by Selris into the Krotons' tank... causing the creatures' demise.

19m 37s "The machine is melting," exclaims the Doctor – and indeed: "Parts of the wall are sliding glutinously down..." In the rehearsal draft, Zoe said she didn't understand: "There wasn't enough acid in that little bottle –"

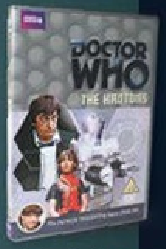
Next: finding the door conveniently open, the Doctor and Zoe exit into the Learning Hall. In the rehearsal version, they forced the door manually, and in the Target telling: "They hurried through the distorted, dissolving corridors and found the main door already half-eaten away. A few vigorous kicks from the Doctor disposed of the rest of it..."

20m 21s We'll learn that Jamie and Beta's acid has caused the Dynotrope's dissolution – but in the rehearsal draft, this scene opened with the Doctor telling Thara how his father "died to help us... if he handn't [sic] brought us that bottle." Without this line, does Thara ever learn that Selris didn't die in vain?

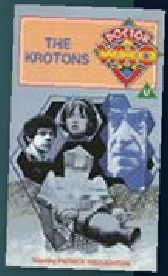
The Doctor explains how tellurium is soluble in sulphuric acid, and the Dynotrope was 80 per cent tellurium. Two different versions of this dialogue can be found in the rehearsal draft. The one closest to the transmitted scene had the Doctor explain how he'd "included some additives in the formula which dissolved the bond between the crystals". In the other, Zoe queried the Doctor's method: "Well, we're over 80 per cent water but we don't dissolve when we wash!" Came the reply: "I've met small boys who seem afraid they will."

21m 15s The Doctor and friends slip away – leaving Thara to take over as leader of the Gonds, "whatever Eelek thinks". Slimy or not, Eelek was democratically elected... so has the Doctor unwittingly left a potential despot behind, in the form of Thara? **DWM**

FURTHER INFO

DVD


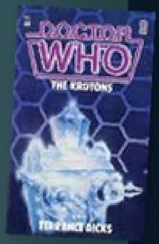
COMPANY BBC Worldwide
YEAR 2012
AVAILABILITY Out now

VIDEO


COMPANY BBC Video
YEAR 1991
AVAILABILITY Deleted

SOUNDTRACK

COMPANY BBC Audio
YEAR 2008
NARRATOR Frazer Hines
AVAILABILITY Deleted

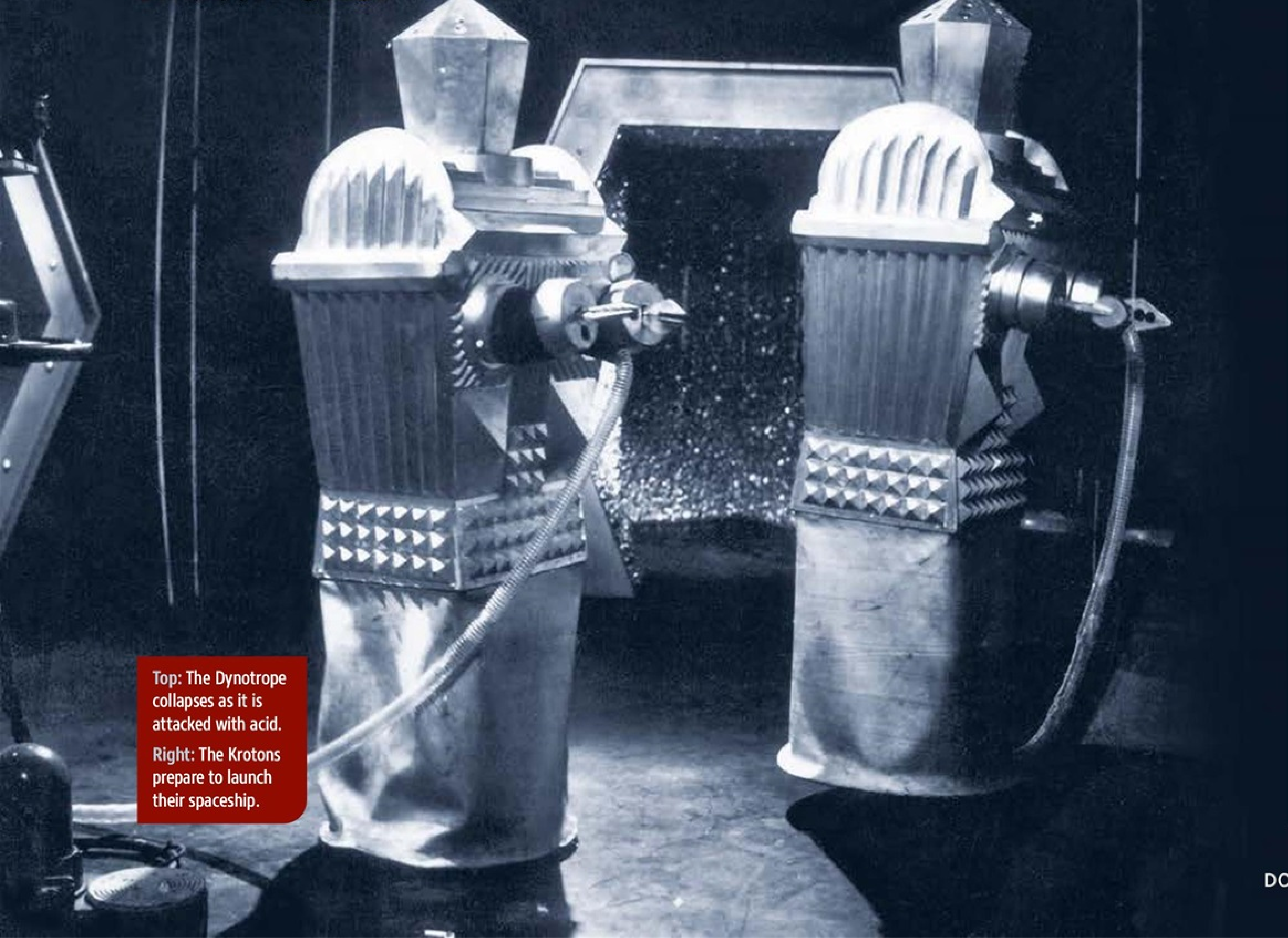
NOVELISATION


COMPANY WH Allen & Co/ Target Books
YEAR 1985
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIO BOOK

DOCTOR WHO
THE KROTONS

COMPANY BBC Audio
YEAR 2020
READ BY Frazer Hines
AVAILABILITY Out now



Top: The Dynotrope collapses as it is attacked with acid. **Right:** The Krotons prepare to launch their spaceship.

APOCRYPHA

The adventures we might have missed between television episodes...

SHADA

Feature by **STEVE LYONS**

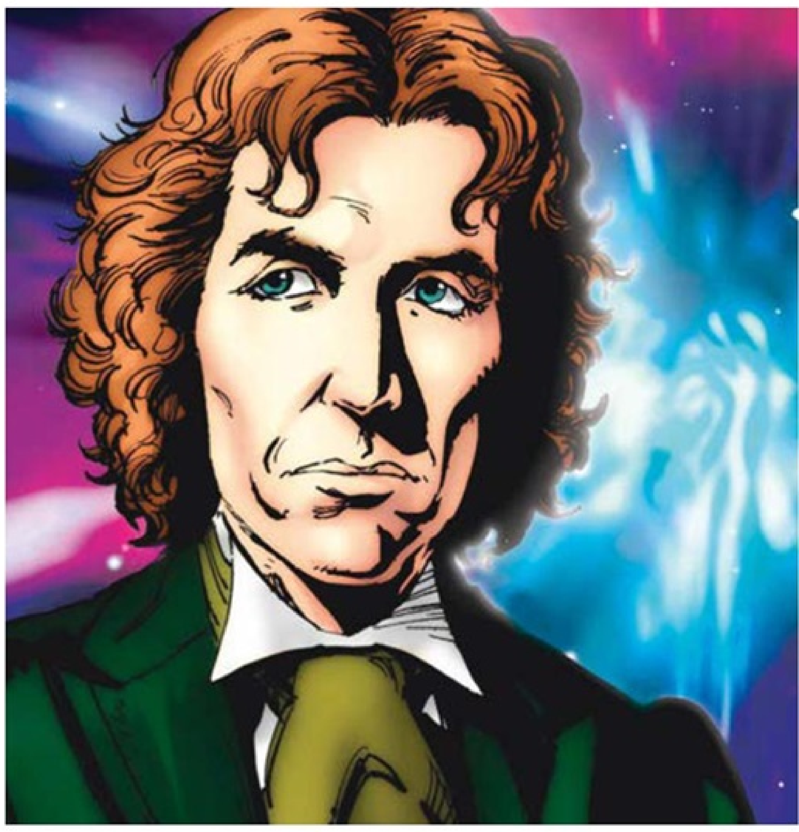
> *"Come on, Romana. Come on, K9. We've got to go back. Back to Cambridge, 1979."*

The Eighth Doctor is having strange dreams of his old friend Professor Chronotis, and of events that should have happened but somehow never did. He returns to Cambridge's St Cedd's College to deal with unfinished business.

Famously, *Shada* is *Doctor Who*'s most-completed story.

There was a time when this wasn't true, of course. Production of the TV version was abandoned thanks to BBC strike action in 1979. In 1993, however, the six episodes were released on VHS with new music, effects and narration to fill in the gaps. The story was completed again in novel form in 2013 – while 2017 saw a part-animated DVD version, voiced by the original cast.

In between, there was this webcast/audio version, marking *Doctor Who*'s 40th anniversary. The one is notably different to the other *Shada*s because it stars a different Doctor. The original was a Fourth Doctor story, but Tom Baker declined to reprise his role in 2003.



Stepping into the breach was Paul McGann, the then-current Doctor – if not on TV, then in pretty much every other medium.

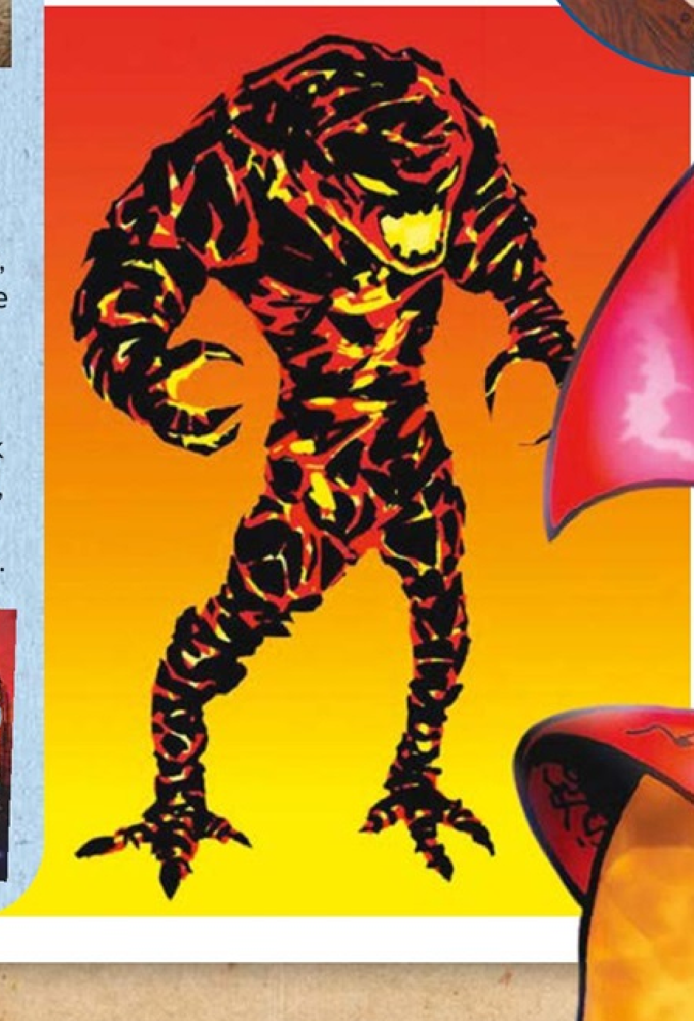
The switch is justified by a brand-new prologue, written by Gary Russell. Remember when a couple of scenes from *Shada* appeared in 1983's *The Five Doctors*? Tom Baker had declined that project too, so he appeared only in this previously unseen footage. In *The Five Doctors*, the Fourth Doctor and Romana are punting

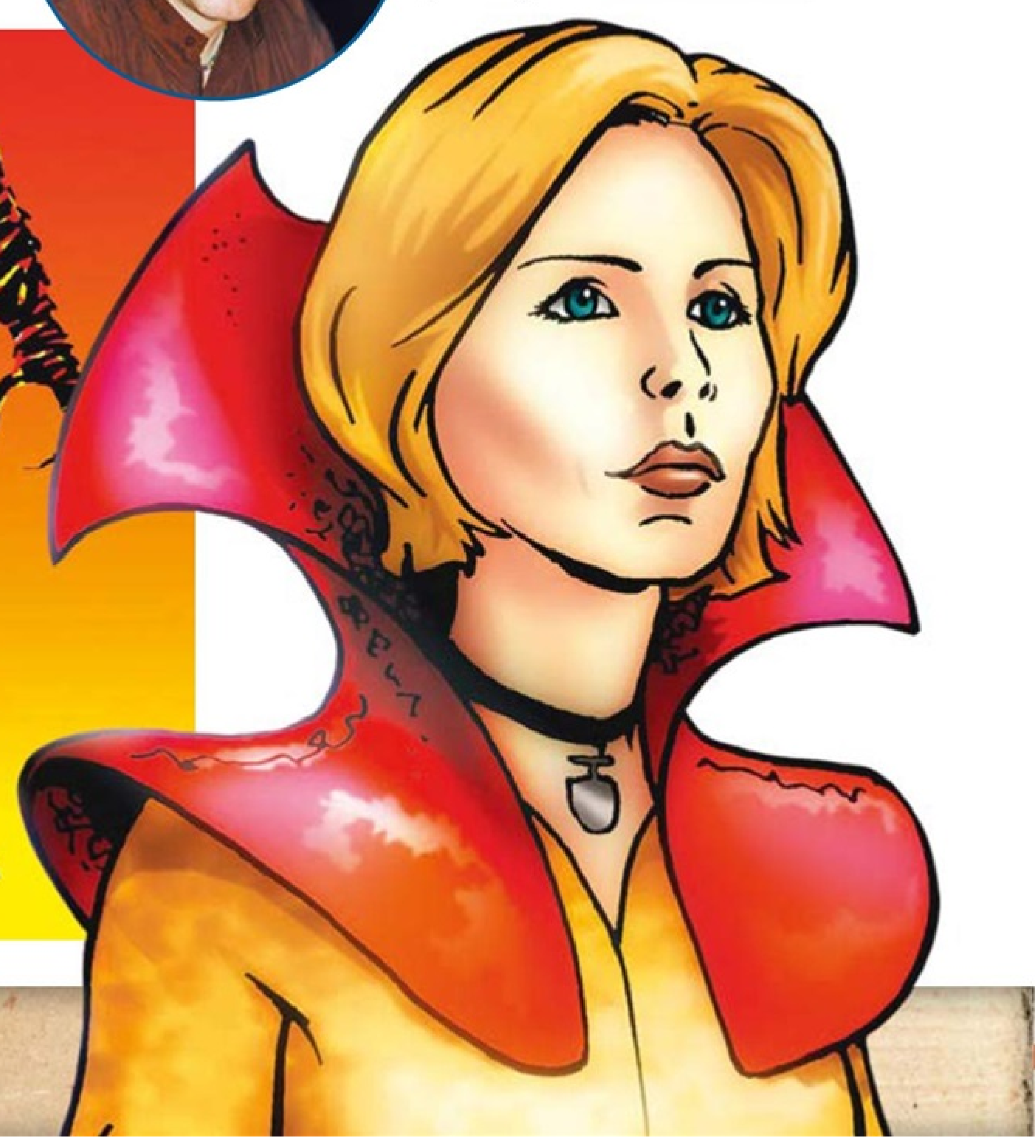
Above: The Eighth Doctor.

Left inset: Writer Gary Russell.

Below left: A menacing Krarg. The art for *Shada* (2003) was by Lee Sullivan.

Below: President Romana.





What Is It? An audio story with limited animation, webcast by BBCi.

Who Wrote It? Douglas Adams, adapted and expanded by Gary Russell and Nicholas Pegg.

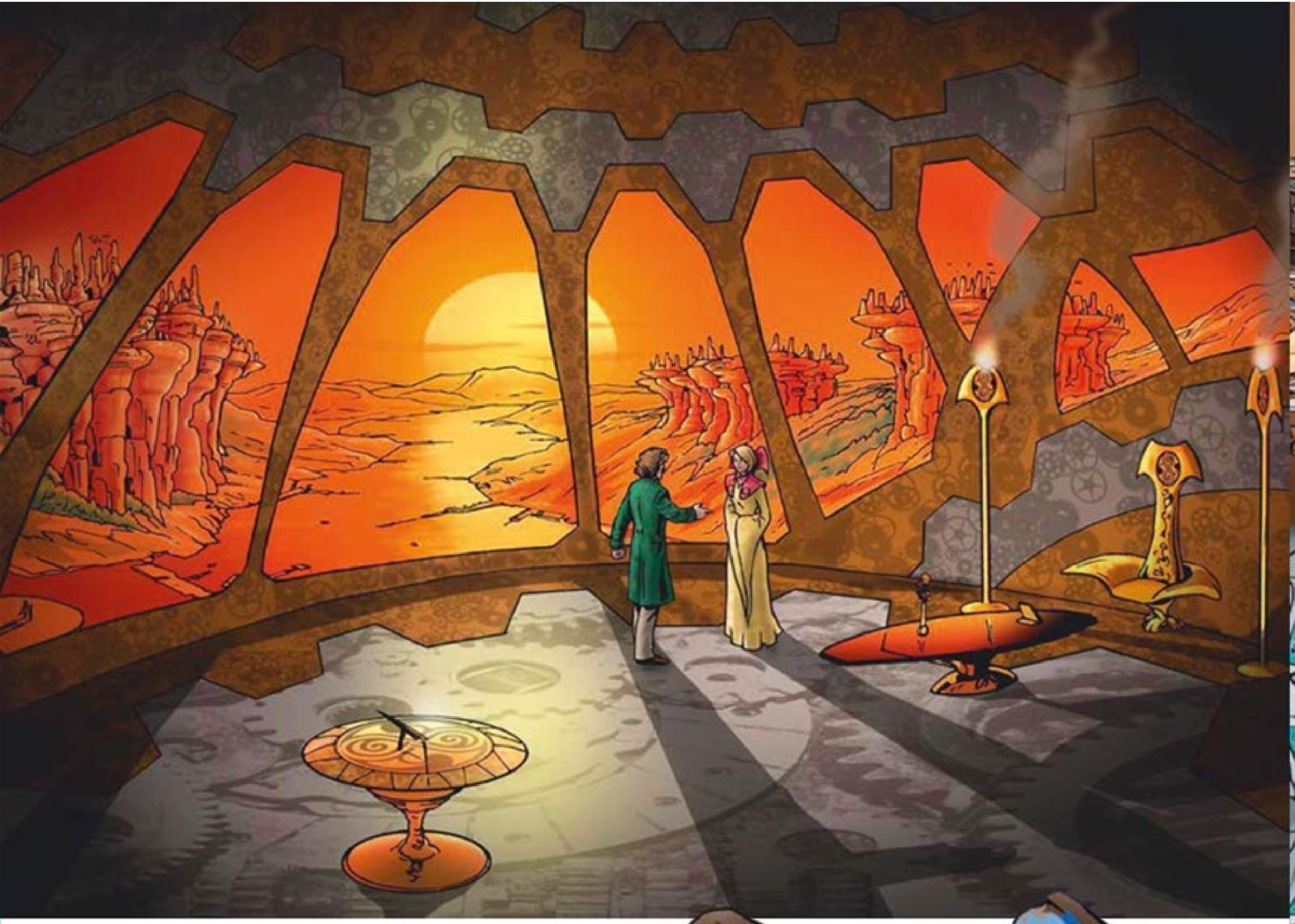
When Was It? Six episodes were released weekly from 2 May to 6 June 2003.

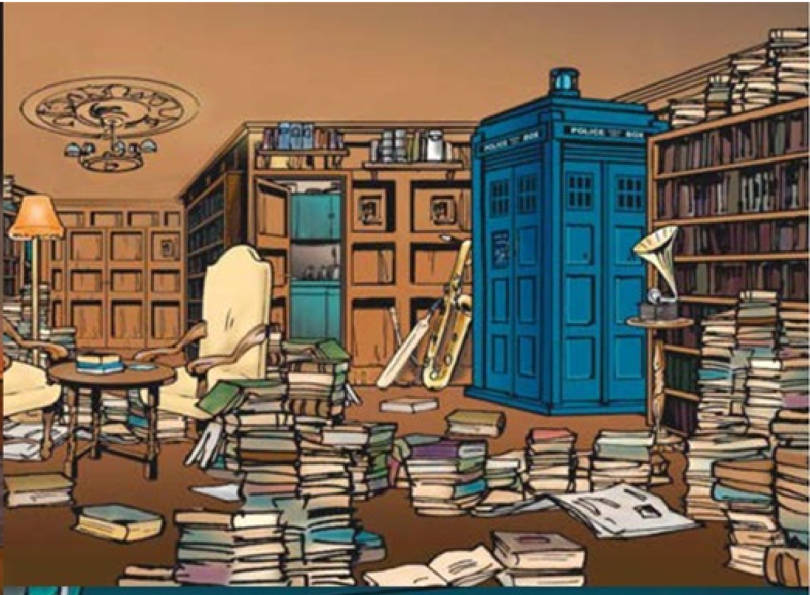
Where Does It Fit? Good question.

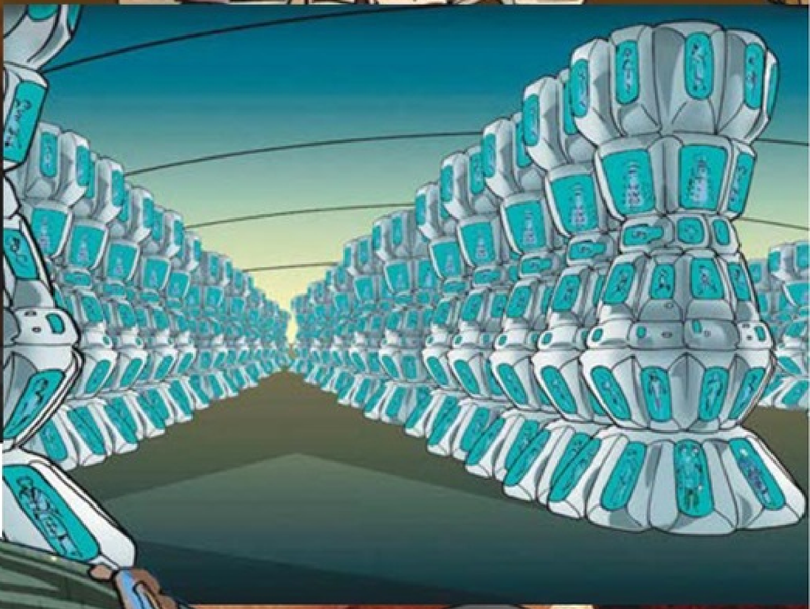
Why Does It Matter? It's an interesting spin on an old favourite.

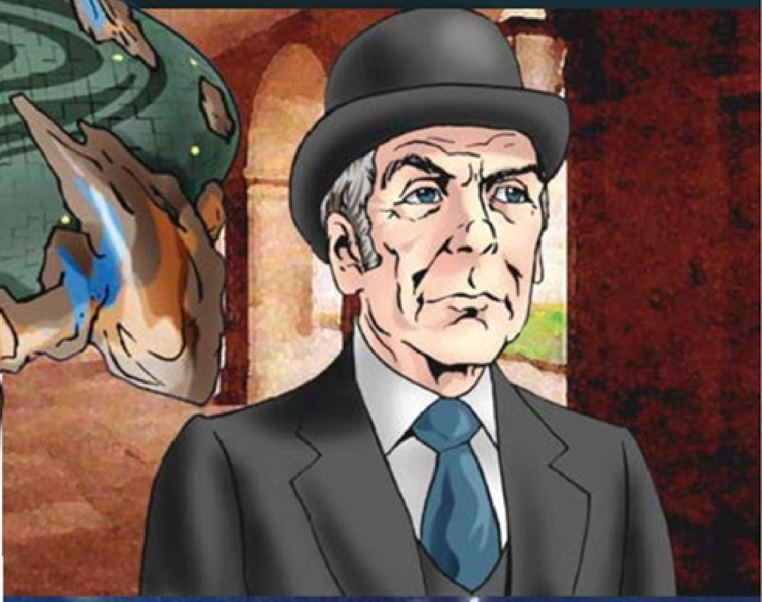
How Do I Find It? It's still available on the BBC's archived *Doctor Who* site, though playing it with modern software may take an effort. The same applies to the files included on the 2013 DVD *The Legacy Collection*. A TV-playable version appears on the 2017 steelbook Blu-ray release of *Shada*. An extended, audio-only CD release can be purchased from Big Finish Productions.

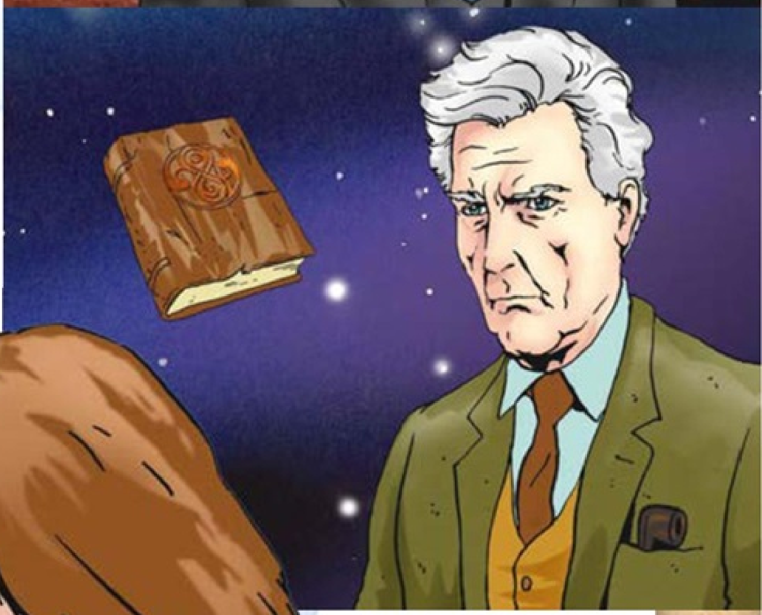
DOCTOR WHO
SHADA

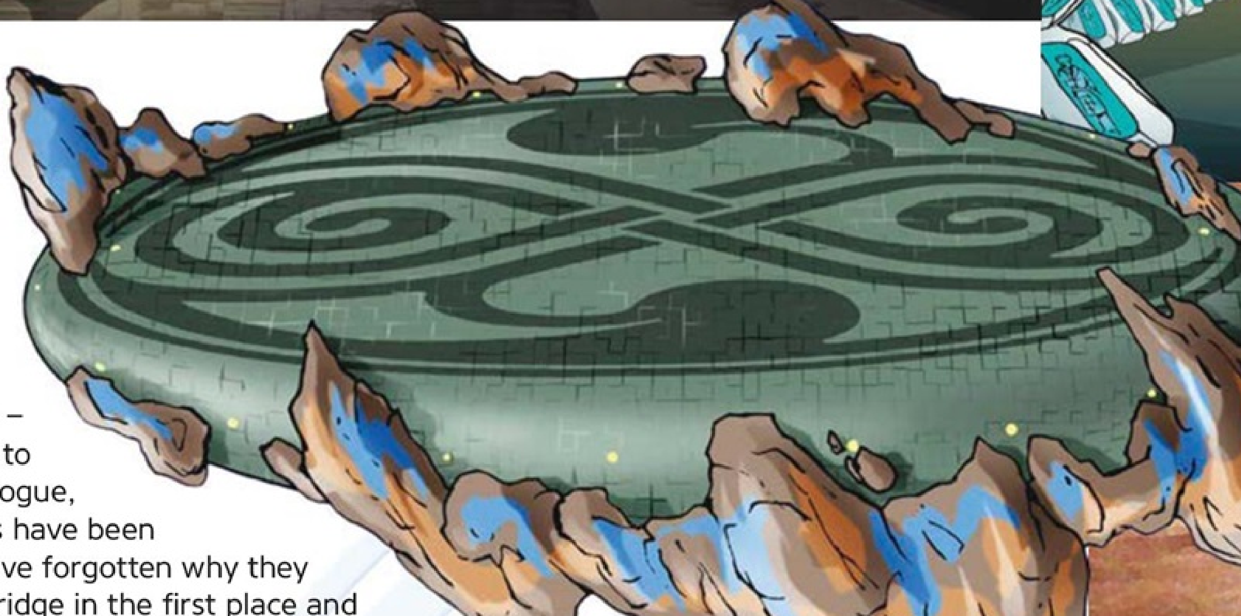


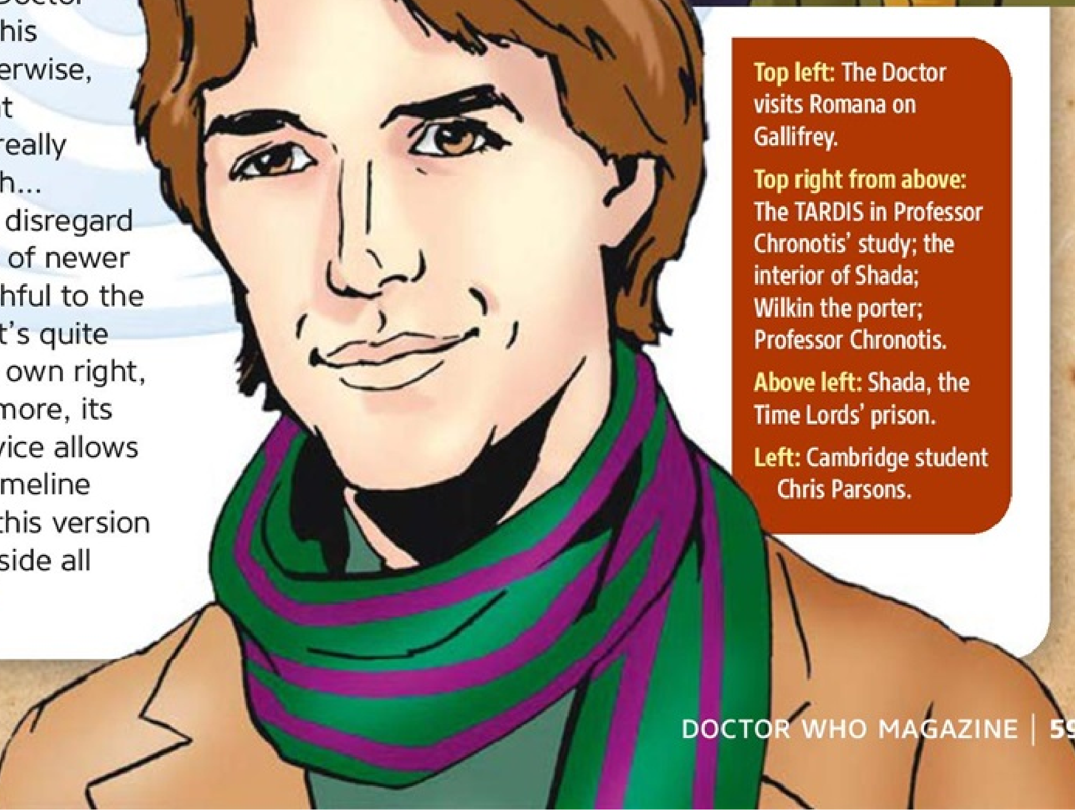












Top left: The Doctor visits Romana on Gallifrey.

Top right from above: The TARDIS in Professor Chronotis' study; the interior of Shada; Wilkin the porter; Professor Chronotis.

Above left: Shada, the Time Lords' prison.

Left: Cambridge student Chris Parsons.

along the River Cam when they're snatched away by a time scoop. They're later returned to their proper time and place – but, according to the *Shada* prologue, their memories have been affected. They've forgotten why they came to Cambridge in the first place and have missed an important appointment.

The Eighth Doctor decides to go back and take his old companions with him. Romana and K9 Mark II, conveniently, are together on Gallifrey. Romana, in fact, is Lady President. This may come as a surprise to anyone who last saw her in the 1981 television story *Warriors' Gate*, where she was confined to E-Space. The missing history was largely provided by the *New Adventures* novels – the Doctor returned Romana to Gallifrey in *Blood Harvest* (1994). She ascended to the presidency in *Happy Endings* (1996) and was joined by K9 in *Lungbarrow* (1997). She had also appeared as Lady President in 2000's *The Apocalypse Element*: an early audio release from Big Finish, who provided this story's soundtrack.

The Doctor, Romana and K9 revisit Cambridge – and, apart from the fact that they avoid the Cam (doubtless for fear of running into past selves), events proceed as they should or would have done before. Which is to say that, from this point on, Douglas Adams' original TV scripts are adapted more or less faithfully.

The change of Doctor does raise a few questions. Was it his Fourth or Eighth self who received an honorary degree from St Cedd's in 1960 and whose face is known to Wilkin the porter? How and when did the Eighth Doctor's TARDIS replace his predecessor's in Chronotis' quarters? Why is it that, other than Romana, no one sounds quite the same as they did in the original timeline?

But never mind all that. How often do we get to hear an old script performed by a new Doctor? Only the 1988-89 stage play *The Ultimate Adventure* springs to mind. It's fascinating to compare McGann's delivery to Baker's, and to see which lines have been tweaked to suit the later Doctor's persona.

It is, in fact, notable how few such changes there are. A standout is that graduate Chris Parsons no longer has to put up with being called "Bristol". The more respectful Eighth Doctor addresses him by his proper name. Otherwise, it does appear that the Doctor never really changes that much…

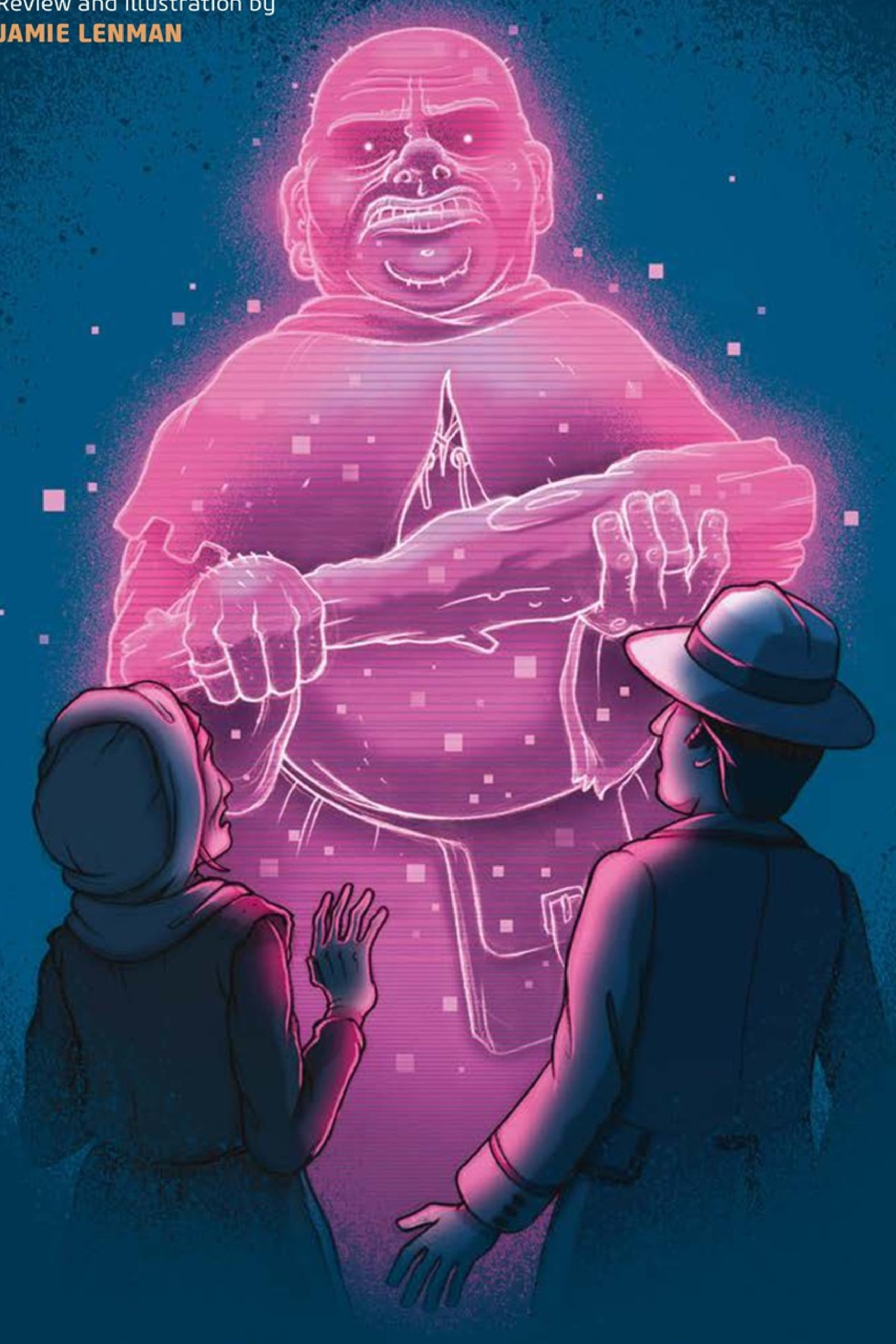
It's tempting to disregard this *Shada* in light of newer versions more faithful to the original concept. It's quite the curiosity in its own right, however. What's more, its clever framing device allows the *Doctor Who* timeline to accommodate this version of the story alongside all the others. **DWM**

Reviews

Our verdict on the latest episodes and products.

Audio Frequencies

Review and illustration by
JAMIE LENMAN



Reviewed this issue

Time Apart
Featuring the Fifth Doctor
RRP £14.99 (CD), £12.99 (download)

The Robots: Volume Two
Featuring Liv Chenka, Tula Chenka, Ander Poul and Lish Toos
RRP £19.99 (CD), £16.99 (download)

Available from bigfinish.com

Peter Davison glided through the Fifth Doctor's televised adventures like a beige sunbeam, effortlessly winning the affection of millions of viewers. But every now and then, some combination of script or scene or circumstance lit a fire under him and he plunged right in, with breathtaking results. His desperate battle against the Cybermen of 1982's *Earthshock*, his cool dismantling of the Eternals in 1983's *Enlightenment*, and the stunning struggle for survival in 1984's *Caves of Androzani* are rightly regarded as high points of the series, proud peaks in *Doctor Who*'s vast craggy mountain range.

Big Finish's *Time Apart*, the latest release in its ongoing monthly range, is another of these highlights. In a change from the overcrowded TARDIS of his original run, the Doctor is travelling alone in this mini-series of four interconnected adventures, throughout which he encounters sundry bizarre situations and in each one finds a mirror of himself. Herein lies the beauty of the set – it's an in-depth character study, similar to the 2007 audio release *Circular Time,* and Davison rises to the challenge with rare zest.

We begin with Steve Lyons' *Ghost Station,* set in an abandoned East Berlin train stop during the Cold War. The script is a two-hander, batted back and forth between the Doctor and frightened security guard Meier (Timothy Blore), with Davison audibly relishing the chance to introduce a brooding element to his usually bluff character. Spooky wails and creaky rails perfectly conjure the dimly lit surroundings, and one can't help but recall the TV series *Sapphire & Steel*, which explored various timey-wimey problems in a similar environment.

Like the platforms of the abandoned depot, the Doctor's character remains in shadow throughout, unable to convince Meier of his good intentions. The tension builds steadily towards the end of the piece, as the Doctor urges the young train guard to choose between a stymied existence or a risky bid for freedom, cleverly echoing his own flight from Gallifrey many centuries previously. In this way we learn more about our hero than his trembling friend, and if a few slightly convoluted plot points rather muddle the story towards the finale, it's no less enriching and frankly spine-tingling for it.

The Bridge Master by Jaqueline Rayner opens almost as a parody of *Doctor Who*. The Time Lord steps out of his police box into a rustic scene, only to be interrupted by a bloodcurdling scream, and within seconds he's embroiled in a dastardly plot to capture people's mind-prints and use them as holographic bridge-trolls (trollograms, if you will). The twist comes when we realise the Doctor's been set up, his good nature used against him by a desperate villager, played with tragic tremulousness by Kate Harbour.

It's tough to imagine any of the Doctor's other incarnations forgiving their persecutor with quite so much good humour, and this goes to show how deeply these stories play to the strengths of the character. But he also reveals hitherto unseen traits, such as the sly cunning he uses to outwit Wayne Forester's titular Bridge Master. This is a fascinating new string to the Fifth Doctor's bow, showing that even characters some 40 years old (cripes!) may continue to bloom and grow when tended with love and care.

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA starring PETER DAVISON
TIME APART
by STEVE LYONS, JACQUELINE RAYNER, TOMMY DONBAVAND and KATE THORMAN

It's hard to approach Tommy Donbavand's *What Lurks Down Under* without a feeling of deep regret that it should be the only script he wrote for Big Finish before he was sadly taken from us. For what it's worth, however, his story is undoubtedly the jewel in an already gleaming crown, and it powers forward with a punchy energy all of its own.

Set aboard a creaking convict ship en route to Australia, there's an unmistakable whiff of Steven Moffat about the piece, from the zombie passengers to the misunderstood monster, right down to characters telling people to "shut up" all the time. As he proved in 2007's brilliant *Time Crash*, Davison excels at this sort of fast-paced badinage and his rapport with fellow exile Mary Wade is so successful that, when he departs at the end of the story, we're left banging on the TARDIS door with her, begging that they be allowed to continue their adventures together. Fingers crossed for a reunion.

POLICE PUBLIC CALL BOX

Right: The Fifth Doctor (Peter Davison) arrives at a bleak historical period in *The Visitation* (1982).

Below: David Collings as Poul in *The Robots of Death* (1977).

The Time Lord steps out into a rustic scene, only to be interrupted by a bloodcurdling scream...

Lastly, Kate Thorman's *The Dancing Plague* is a more sedate and thoughtful affair, the perfect complement to *Down Under's* thrill-a-minute rollercoaster ride. The Doctor finds medieval Strasbourg in the grip of mass hysteria, along with its self-appointed saviour Margareta, another reflection of himself. It's hard to feel much urgency about a group of people who can't stop dancing, however unwillingly, and instead the story unfolds as a pleasingly gentle mystery with plenty of twists and turns and a bit of class divide thrown in. Like all the best magic tricks, the resolution is dumbfoundingly simple when revealed, but this doesn't rob it of entertainment value.

Forced to abandon his usual methods and turn his thinking sideways, the Doctor develops yet another new layer as this remarkable release draws to a close.

It's worth noting that Big Finish has recently announced plans to end the monthly range that's formed the backbone of its output since 1999. Over the past 20 years it has been subject to numerous reinventions and experiments, some wildly successful and some less so. With any luck, *Time Apart* heralds a glorious last hurrah for the series, and we can look forward to sending it off in a blaze of glory when the time comes. Make no mistake, this is vintage stuff.

And speaking of vintage stuff – there can be few stories in *Doctor Who*'s canon more celebrated than 1977's *The Robots of Death,* with its Agatha Christie-style plot and stunning design work, to say nothing of the excellent cast headed by the guvnor himself, Tom Baker. After a few brief visits and then a three-part box set last Christmas, Big Finish now returns to the automaton-dependent world of Kaldor for the second instalment of *The Robots*.

This new trilogy begins with Roland Moore's *The Robots of War,* which finds Nicola Walker's Liv Chenka ensconced in cosy-ish family life with her sister Tula, played by Claire Rushbrook. Full marks to Big Finish for finding a meaty role for Rushbrook – she's an actor whose immense talent for realism and nuance fits the audio format like a glove, and the intimate-yet-strained relationship she forges with Walker makes one genuinely surprised that Tula is such a recent creation.

As the siblings are plunged into a base-under-siege situation and forced to outwit the murderous machines once again, the story cleverly turns the concept of 'Robophobia' on its head. Instead of humans reacting out of a basic fear of being strangled by their silvery slaves, the fulcrum of the piece is Tula's old flame Garlon Rosh (Silas Carson), whose life was *saved* by a robot and therefore trusts them too much... even as they begin an Art Deco killing spree.

The clanking horror of the claustrophobic military camp and Rosh's rising desperation are only partly punctured by the twinkly 'Harry Potter' music playing throughout, but the overall effect is more than enough to instil a healthy dose of Grimwade's Syndrome in anyone brave enough to press play.

Named after two veterans of the original 1977 serial, Andrew Smith's *Toos and Poul* offers a refreshing change of scenery, reaching beyond the fussy confines of Kaldor city and out to a rustic satellite →

→ suburb. Woven into an intriguing web of deception and sabotage are the eponymous heroes, providing a vital link between the source material and this new expansion of its initial premise.

Pamela Salem does a fine job in differentiating Lish Toos from her *Counter-Measures* character Rachel Jensen, adding an air of cool refinement to her delivery, deftly hinting at the "founding family" heritage of which Poul constantly reminds her. David Collings, for his part, is basically just his brilliant self, even as an unwilling semi-hermit – and his every line carries the double weight of both delight at his performance and profound sadness to have lost him earlier this year.

As Big Finish have successfully proven many times over, you don't always need a Doctor figure in a story without the Doctor, but when you have the best Doctor-we-never-had in your cast, you might as well go for it. Thus Poul occupies a fairly central role, unpicking the threads of a dense conspiracy with Toos as his classy sidekick. Satnam Bhogal reveals farmer Jabel Tyrus piece by secretive piece, and Indra Ové does a tremendous job representing an entire community of nomads more or less on her own.

In truth, there are so many layers and new perspectives offered in this one adventure that it could have occupied a whole box set by itself, and it's almost a shame that the third and final story, Sarah Grochala's *Do No Harm,* whizzes us away from these characters and back to the city. On the face of it, the concept of putting a robot on trial, even with Liv as its freshly minted public defender, is a fairly dry one. Thankfully, the proceedings are spiced up with a healthy dollop of flashbacks and surprise witnesses, making for a much richer experience.

Shades of doubt spring from differing versions of various key events and, together with implications of evidence tampering, the resultant mosaic of truths and half-truths brings to mind similar brave experiments attempted by 1986's *The Trial of a Time Lord*. As the hearing reaches its uproarious climax, Tracy Wiles' silky SV66 delivers a damning tirade from the witness stand, a twin of Colin Baker's iconic outburst, shocking and terrifying in equal measure. Its cool voice calls for war between humans and robots, and we know the Chenka sisters will be slap bang in the middle.

Joe Kraemer's strident theme music kicks in, and the staggering realisation dawns on the listener that at the end of the second trilogy, six hours in, *the story of Kaldor is only just getting started.*

As Big Finish moves to do away with its main range and focus instead on box sets, it becomes clear that it's focusing its energies on creating multiple, many-faceted, endlessly explorable worlds for us to travel through. If you'll forgive the pun, *The Robots* is a shining example of what we can expect. **DWM**

Right: The mechanical staff of the sandminer in *The Robots of Death*.

Below inset: Ben (Michael Craze) and Polly (Anneke Wills) in *The Smugglers* (1966).

Bottom: The Doctor (William Hartnell) is threatened by Cherub (George A Cooper) in *The Smugglers*.

NICOLA WALKER • CLAIRE RUSHBROOK
DAVID COLLINGS • PAMELA SALEM
FROM THE WORLDS OF
BBC DOCTOR WHO
THE ROBOTS
VOLUME TWO

Poul occupies a fairly central role, unpicking the threads of a dense conspiracy with Toos as his classy sidekick.

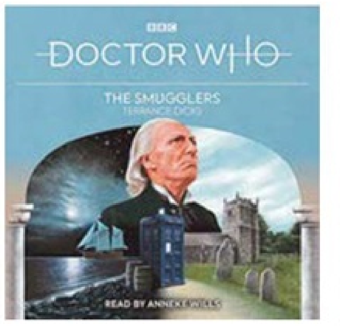
Talking Book

The Smugglers
Featuring the First Doctor, Ben and Polly
Written by Terrance Dicks
Read by Anneke Wills
RRP £20

Available from BBC Audio

You'd need the heart of a pirate to dislike *The Smugglers*, despite this adventure in 17th-century Cornwall never quite becoming the romp it should have been. This mix of crooked squires, hook-handed pirates and devious double-crossings is enjoyable enough fare, novelised by Terrance Dicks with the dependable straight bat of his late Target Books period and now given a spirited reading by Anneke Wills.

Dicks' novel is an economical account of the completely missing 1966 TV original, which largely boils down to a game of 'they-know-that-we-know-that-they-know'. Everybody in Cornwall is seemingly on the take, from the local squire and innkeepers to churchwardens and stable boys, not to mention Captain Pike and his pirates moored off the coast. For new companions Ben and Polly it's a neat introduction to time travel, with the final act amounting to a 17th-century escape room as the TARDIS trio search for Henry Avery's treasure. (Yes, *The Smugglers* didn't know it was a sequel to 2011's *The Curse of the Black Spot*.) Before you know it, all the bad 'uns turn up for a big fight and the Doctor and co nip off in the TARDIS. The end.



Anneke Wills is always good value as a reader, bringing tremendous energy and spark to every line. She clearly loves playing Polly in any medium, and her rendition of Ben Jackson's chirpy cockney heroism is a fine tribute to her friend, the late Michael Craze. She gives the Doctor a gruff charm and has a ball with the wide range of locals and pirates without resorting to shiver-me-timbers cliché. It's great stuff.

This is a quieter affair in terms of sound work than on previous releases, although the scene and chapter transitions are punctuated by some epic music cues. The final act is brought alive by much clashing of swords, but by and large the words are given room to tell the story. *The Smugglers* is well worth a listen thanks to a reading that's full of twinkle from Anneke Wills, even if the original story could benefit from a little more yo-ho-ho.

MARK WRIGHT

BEST OF BRITISH
PAST AND PRESENT

THE UK'S TOP NOSTALGIA MONTHLY

EPILOGUE

BACK IN TIME WITH COLIN BAKER

BoB's very own Time Lord celebrates the genius of Ray Harryhausen and advises on the correct etiquette when meeting a national treasure

Bonnie Langford and Colin welcome guest star Honor Blackman on to Doctor Who for Terror of the Vervoids, a segment of the 1986 story The Trial of a Time Lord.

THE UK's TOP NOSTALGIA MONTHLY

BEST OF BRITISH

STRANGER THAN FICTION
The Real-life Dad's Army

70 YEARS OF THE NHS 1948-2018

BERNARD CRIBBINS
"I'm going to tell you a story"

Yesterday Remembered
16 PAGES OF READERS' REAL LIFE STORIES

THE FESTIVAL OF SPEED
Fast cars at Goodwood

A RAILWAY RECORD BREAKER
Steaming fast with Mallard

ANIMAL ATTRACTIONS
A visit to London Zoo

JULY 2018 £4.20

THE FIRST IN TIME

Simon Stabler speaks to Doctor Who actress Carole Ann Ford

12% OFF SUBSCRIPTIONS

FOR ALL DOCTOR WHO MAGAZINE READERS

Read all about life from the 1930s to today in ***Best of British***, the magazine that celebrates everything that's great about Britain from classic entertainment and transport, to food & drink and much more!

Subscribe to *Best of British* TODAY and never miss an issue.

Visit: **https://shop.bestofbritishmag.co.uk/subOffer/BOBDW20**

Email: subscriptions@metropolis.co.uk or call 0208 752 8125 quoting BOBDW20 to get 12% off your subscription!

Action Figures

Five-inch-scale action figures/TARDIS
Character Options
RRP £19.99

Review by **JIM SANGSTER**

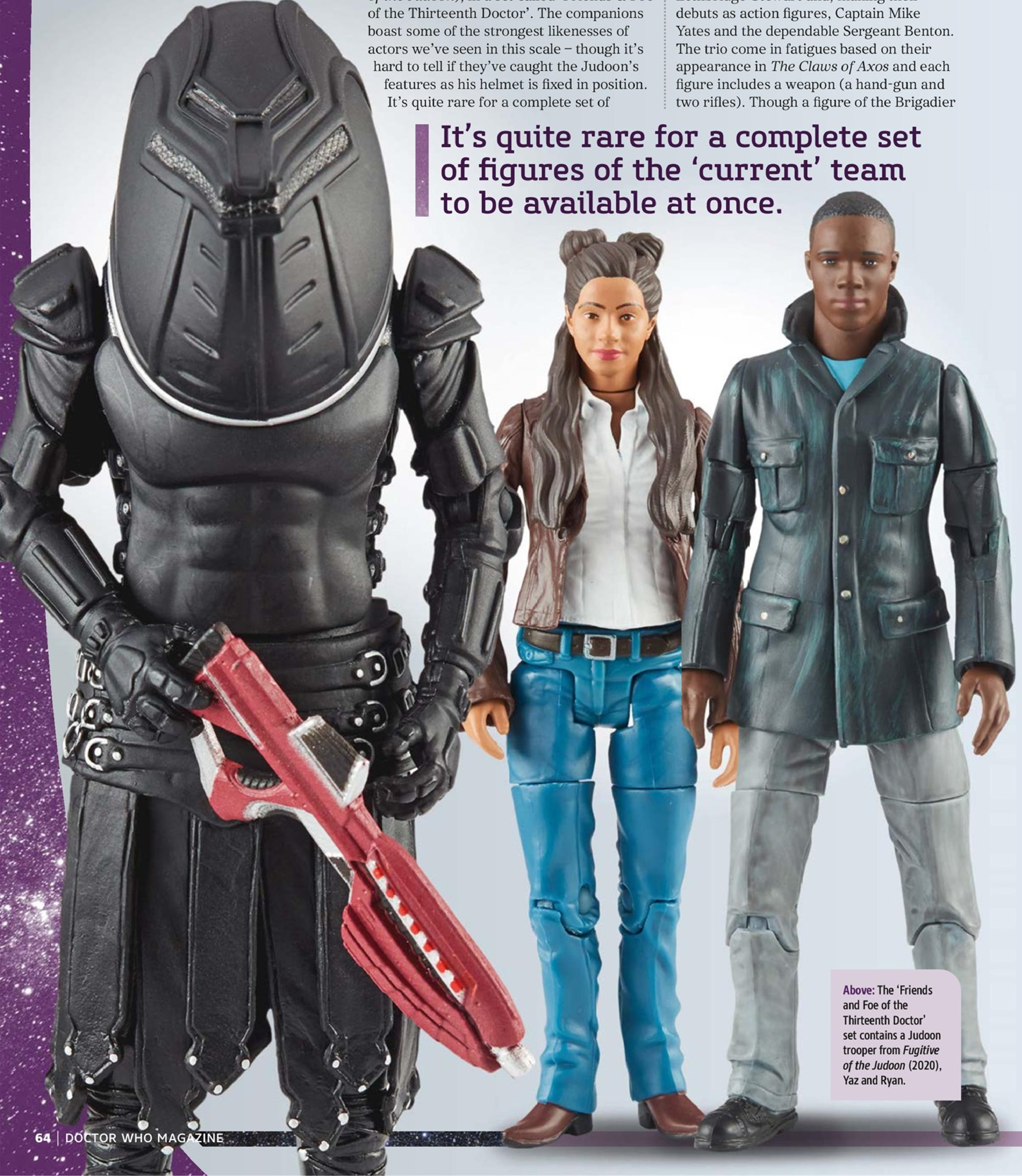
Character Options' relationship with B&M Stores in the UK continues to reap dividends for collectors of the five-inch-scale toys. The summer 2020 collection consists mainly of characters new to the range and spans the entire history of *Doctor Who*.

It's good to see Yaz and Ryan in figure form, available alongside a Judoon trooper (with gun accessory from 2020's *Fugitive of the Judoon*), in a set called 'Friends & Foe of the Thirteenth Doctor'. The companions boast some of the strongest likenesses of actors we've seen in this scale – though it's hard to tell if they've caught the Judoon's features as his helmet is fixed in position.

It's quite rare for a complete set of figures of the 'current' team to be available at once (the Thirteenth Doctor and Graham were released earlier this year along with the Judoon captain), so this is one way to have all the 'fam' together in Judoon-related adventures while we wait for new episodes.

Popping back in time a few decades, we have two sets that cover much of the 1970s. Representing the Third Doctor, the 'UNIT 1971' set contains Brigadier Lethbridge-Stewart and, making their debuts as action figures, Captain Mike Yates and the dependable Sergeant Benton. The trio come in fatigues based on their appearance in *The Claws of Axos* and each figure includes a weapon (a hand-gun and two rifles). Though a figure of the Brigadier

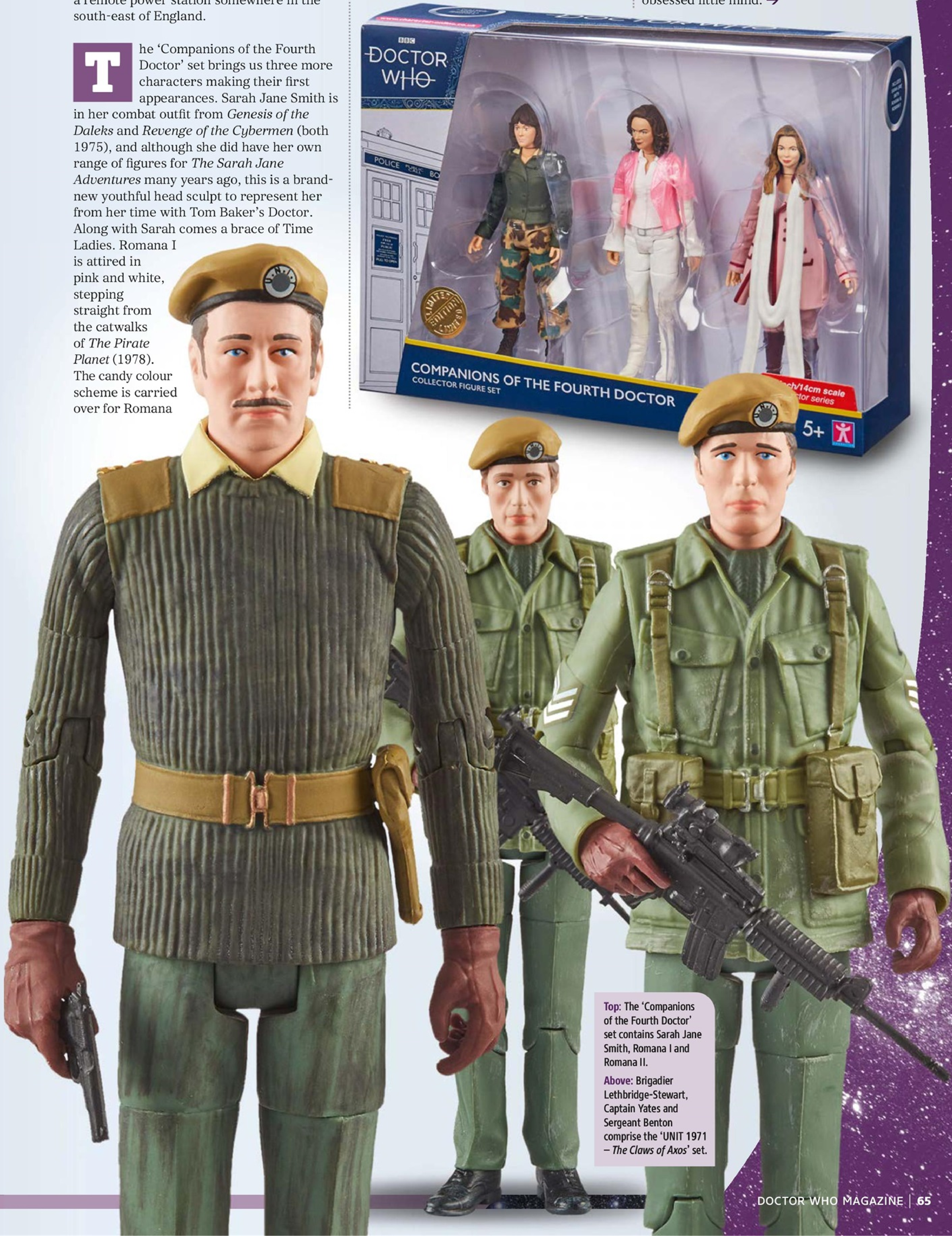
> **It's quite rare for a complete set of figures of the 'current' team to be available at once.**



Above: The 'Friends and Foe of the Thirteenth Doctor' set contains a Judoon trooper from *Fugitive of the Judoon* (2020), Yaz and Ryan.

in this uniform has been released previously, this one's been tweaked a little to dirty him up, making him look fresh from a battle at a remote power station somewhere in the south-east of England.

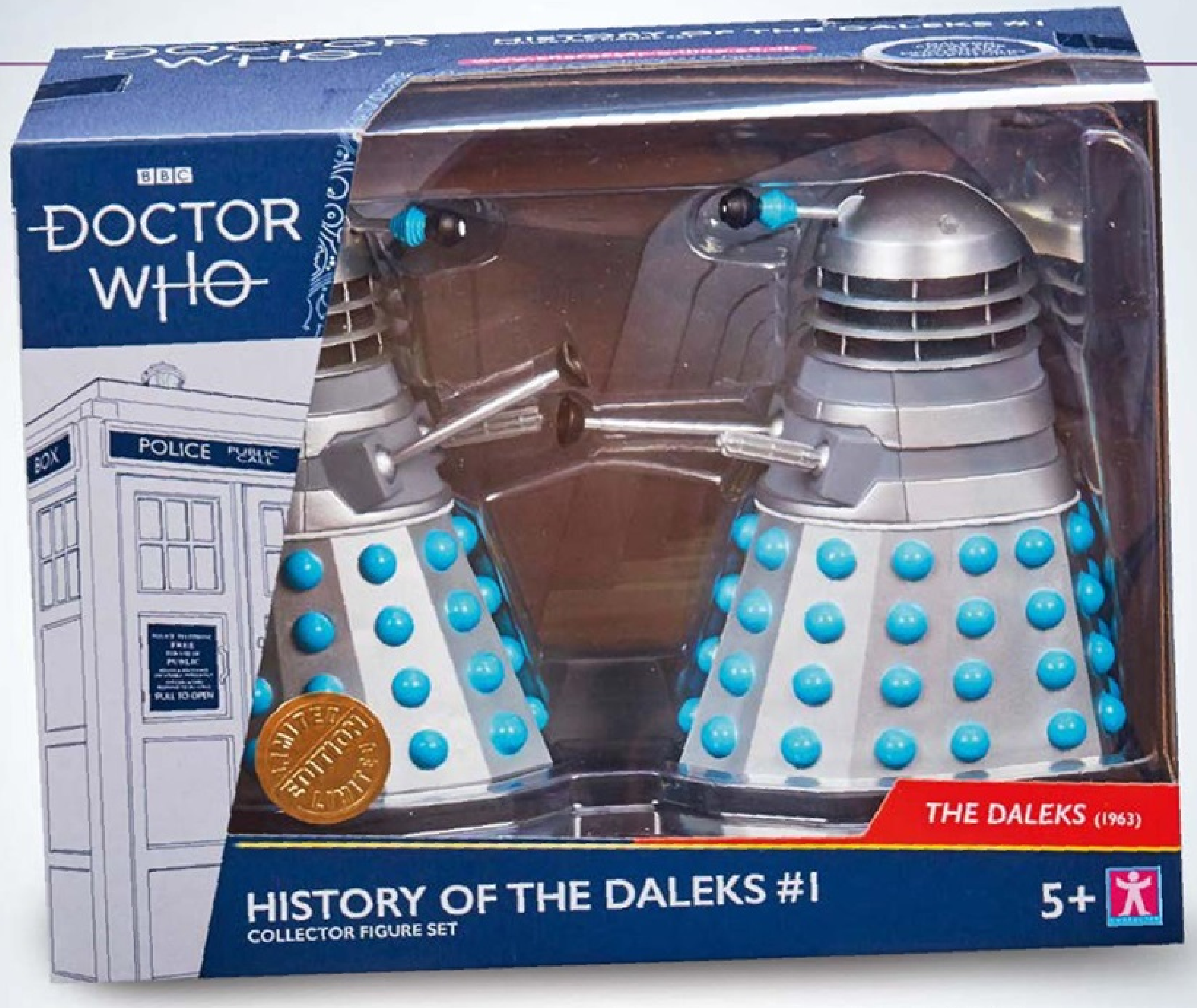
The 'Companions of the Fourth Doctor' set brings us three more characters making their first appearances. Sarah Jane Smith is in her combat outfit from *Genesis of the Daleks* and *Revenge of the Cybermen* (both 1975), and although she did have her own range of figures for *The Sarah Jane Adventures* many years ago, this is a brand-new youthful head sculpt to represent her from her time with Tom Baker's Doctor. Along with Sarah comes a brace of Time Ladies. Romana I is attired in pink and white, stepping straight from the catwalks of *The Pirate Planet* (1978). The candy colour scheme is carried over for Romana II, confidently breezing in with her costume from *Destiny of the Daleks* (1979), complete with a swooping white scarf and a cheeky smirk. Each of these has been on my wish list since this toy range first began, so to get all three at once has, frankly, blown my obsessed little mind. →


BBC
DOCTOR WHO
POLICE PUBLIC CALL BOX
LIMITED EDITION
COMPANIONS OF THE FOURTH DOCTOR
COLLECTOR FIGURE SET
5.5inch/14cm scale
collector series
5+

Top: The 'Companions of the Fourth Doctor' set contains Sarah Jane Smith, Romana I and Romana II.

Above: Brigadier Lethbridge-Stewart, Captain Yates and Sergeant Benton comprise the 'UNIT 1971 – *The Claws of Axos*' set.

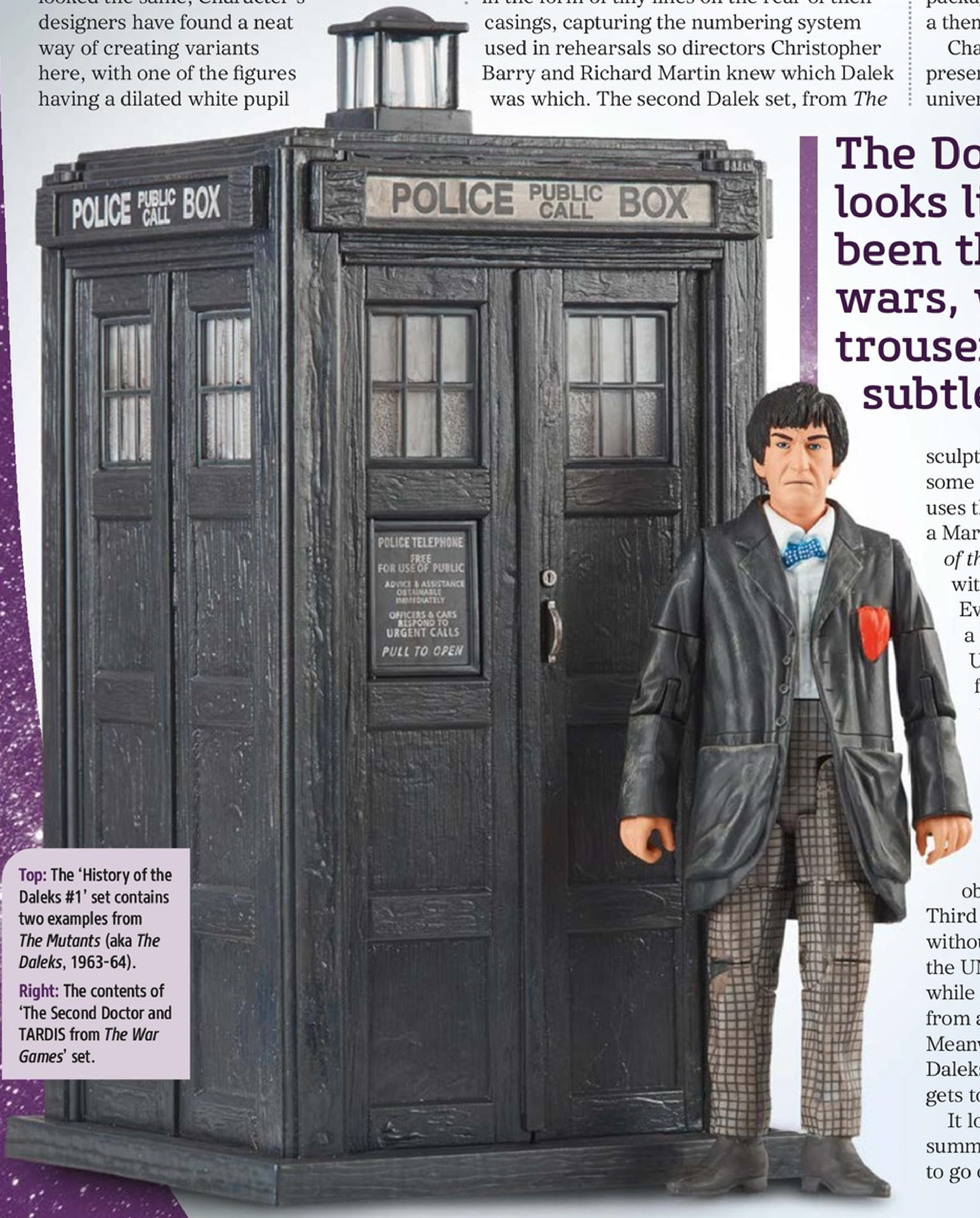
→ It's always exciting to see a new TARDIS model, and the one for this wave feels particularly special, recreating the Second Doctor and his time machine as seen in his final regular story, *The War Games* (1969). The Doctor himself looks like he's literally been through the wars, with his checked trousers sporting a subtle rip at the knee. Meanwhile, the TARDIS looks suitably muted and dark, almost monochrome. This model really is a lovely addition as it means there's now a TARDIS to represent each era of the first seven Doctors (1963-89). Could there be scope for the Eighth Doctor to get his own TARDIS next?



Finally, we find what is hopefully the first of a new sub-range for the toys with 'History of the Daleks', sets #1 and #2. In the first box, we have two Daleks from *The Mutants* (aka *The Daleks*, 1963-64). Back in 2008, when Character first expanded its horizons and started doing toys for fans of the 20th-century Doctors, one of their first releases was a three-pack of Daleks that contained one of these metal menaces. While the props from that first story all looked the same, Character's designers have found a neat way of creating variants here, with one of the figures having a dilated white pupil and the other a contracted one, depicting the changeable irises of those original props. They have an additional unexpected detail in the form of tiny lines on the rear of their casings, capturing the numbering system used in rehearsals so directors Christopher Barry and Richard Martin knew which Dalek was which. The second Dalek set, from *The Dalek Invasion of Earth* (1964), also contains two Daleks – one silver, one black. The love that goes into these toys is replicated in the packaging, with each Dalek set containing a themed diorama to display the toys in.

Character is always finding new ways to present different facets of the *Doctor Who* universe in miniature. By creating new head sculpts and combining them cleverly with some existing body moulds (Sarah Jane uses the body type previously created for a Martha Jones figure from 2007's *Last of the Time Lords*), it's really come up with something unexpected this time.

> **The Doctor himself looks like he's literally been through the wars, with his checked trousers sporting a subtle rip at the knee.**



Even better, this wave is getting a simultaneous release in the UK and the USA, so I should have fewer requests from my American chums asking me to scout around retail parks for them.

Will future releases include some companions from the 1960s? Or Tegan and Turlough? Or… But this lot are just fine for now. There's a sense of completeness with several of them, as they plug some of the obvious gaps. Who could imagine the Third Doctor without UNIT or the Fourth without Sarah Jane? It's easy to imagine the UNIT soldiers picking a fight with Axons, while Sarah reunites with Harry to hide from all those Sontarans we got last year. Meanwhile, the two Romanas could battle Daleks and try to work out which of them gets to play with K9 first.

It looks like it's going to be an amazing summer after all. And we weren't planning to go outside anyway. **DWM**

Top: The 'History of the Daleks #1' set contains two examples from *The Mutants* (aka *The Daleks*, 1963-64).

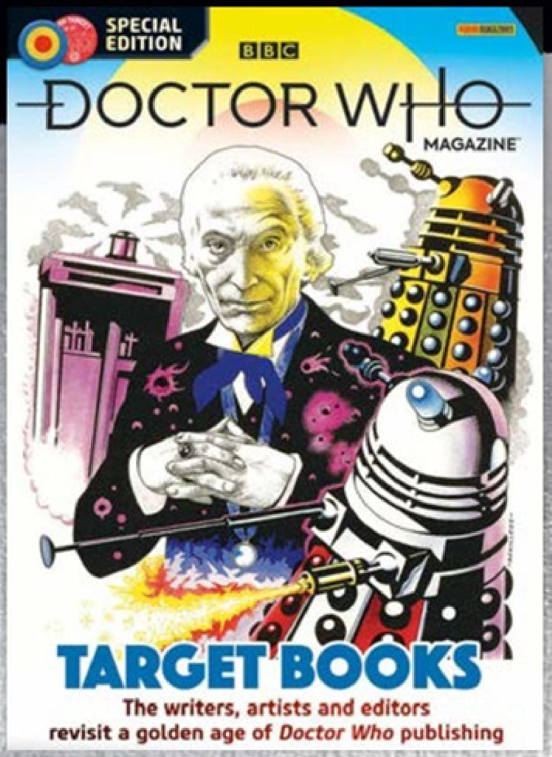
Right: The contents of 'The Second Doctor and TARDIS from *The War Games*' set.

SUBSCRIPTIONS

FREE DELIVERY!

Don't miss any of the **Doctor Who Magazine** Special Editions

SPECIAL EDITION
BBC
DOCTOR WHO
MAGAZINE
IN STITCHES
Sophie Aldred, Camille Coduri, Katy Manning, Catrin Stewart and Anneke Wills
DRESS CODE
Wardrobe secrets from the series' designers
SCREEN TEST
The evolution of a Doctor Who costume
COSTUME DESIGN
Dressing the Doctor
From William Hartnell to Jodie Whittaker


SPECIAL EDITION
BBC
DOCTOR WHO
MAGAZINE
TARGET BOOKS
The writers, artists and editors revisit a golden age of Doctor Who publishing

35% OFF

13 ISSUES & 3 SPECIALS FOR JUST £64*

SPECIAL EDITION
BBC
panini magazines
DOCTOR WHO
MAGAZINE
JODIE WHITTAKER
On her second year as the Doctor
MANDIP GILL
Out of the TARDIS with Yaz
TERRANCE DICKS
Tributes to Target Books' best-loved author
PLUS
20 YEARS OF BIG FINISH
INSIDE THE BLU-RAY COLLECTION
MISSION TO THE UNKNOWN
DALEK DOCUMENTARIES
AND MUCH MORE!
THE 2020 YEARBOOK
"WE HAVE TO KEEP PUSHING OURSELVES AND MOVING IT FORWARD"
Raising the stakes for Series 12 with executive producer Matt Strevens

CALL
01371 853619

EMAIL
drwhomagazinespecials@escosubs.co.uk

or **SUBSCRIBE ONLINE** at
www.paninisubscriptions.co.uk/drwhospec
and use promotional code **ds54**

TERMS AND CONDITIONS: *Offer valid in the UK only on Direct Debit subscriptions. Minimum subscription term is one year. Annual subscriptions after one year charged at £74.00 for 13 issues + 3 Specials. Offer valid from 23 July to 19 August 2020. Annual subscriptions usually £65.00 (regular issues) or £85.00 (regular issues plus Specials). UK Bar Rate: **DWM** £65.00, **DWM** plus **DWM** Specials £85.00. EU Bar Rate: £140.00, **DWM** plus **DWM** Specials £176.00. Rest of World Bar Rate: £140.00, **DWM** plus **DWM** Specials £176.00. The subscriptions hotline is open Mon-Fri 9.00am-5.30pm. Calls from a BT landline will cost no more than 5p per minute, mobile tariffs may vary. Ask the bill payer's permission first.

Competitions

Your chance to bag the latest *Who* goodies!

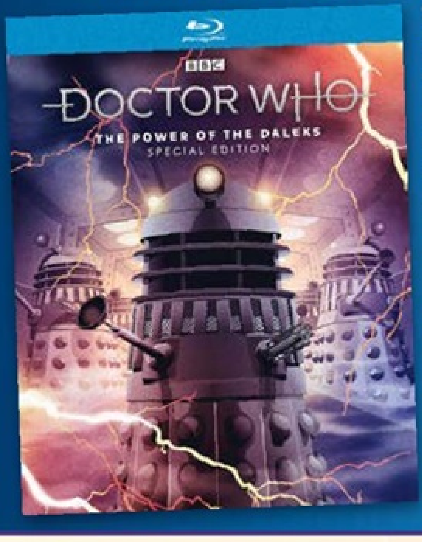
WIN!

The competitions are free to enter. Just visit the **DWM** website and follow the links: doctorwhomagazine.com/competitions

THE POWER OF THE DALEKS
SPECIAL EDITION BLU-RAY

The Special Edition of the 1966 story *The Power of the Daleks*, Patrick Troughton's first adventure as the Doctor, is out now on DVD and Blu-ray. The new release contains revised and updated versions of all six episodes, animated in black and white.

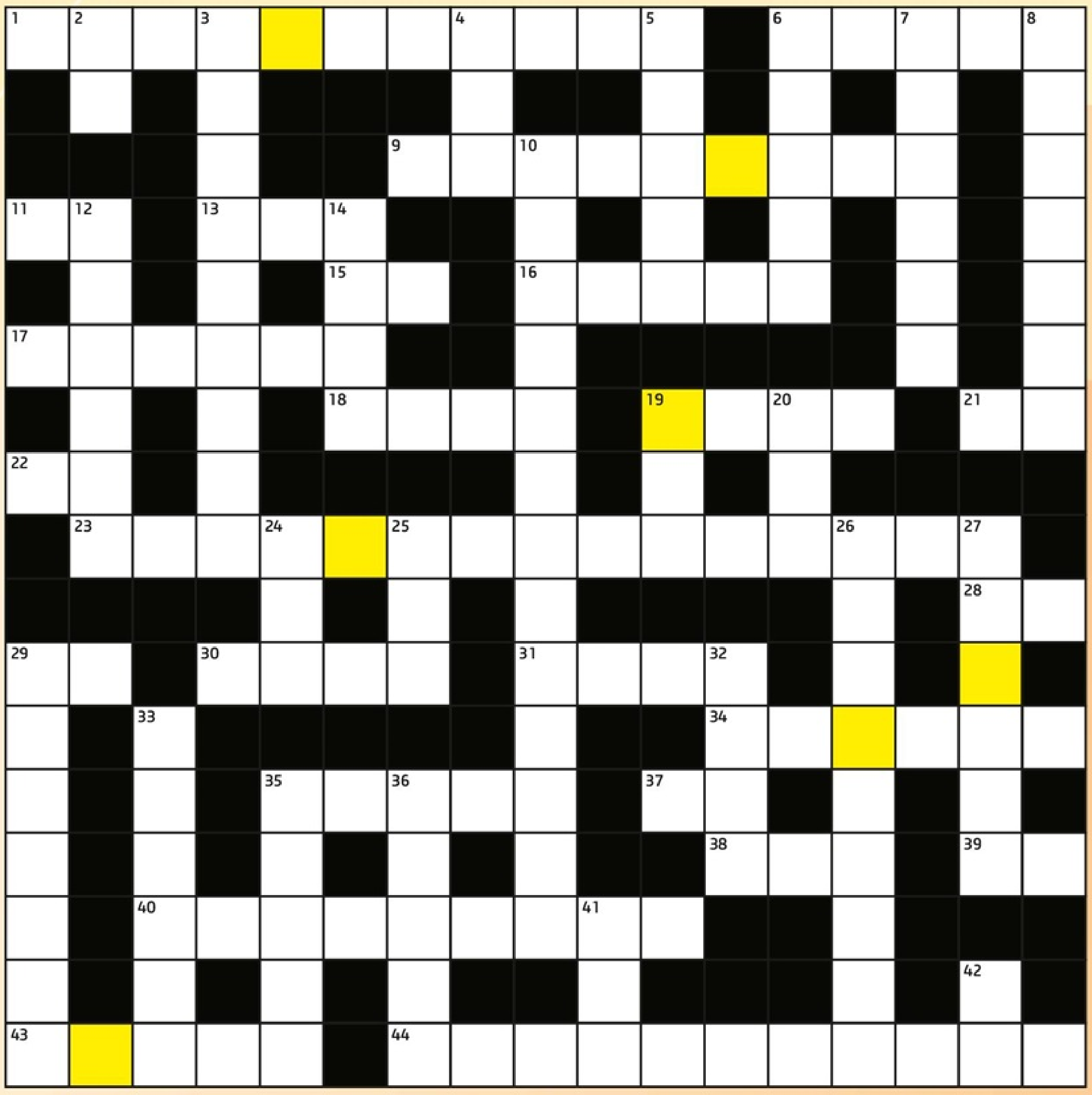
The three-disc set also features a wealth of extra material, including audio commentaries, trailers, animation test footage, a new telesnap reconstruction, the 1993 *Power of the Daleks* audiobook, surviving footage, incidental music, new documentaries, an HD photo gallery with exclusive new images, and PDF files of BBC paperwork.



DWM has **FIVE** copies of the Blu-ray to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of a planet visited by the Seventh Doctor.

Do you know your Lesterson from your Lester?

DWM CROSSWORD

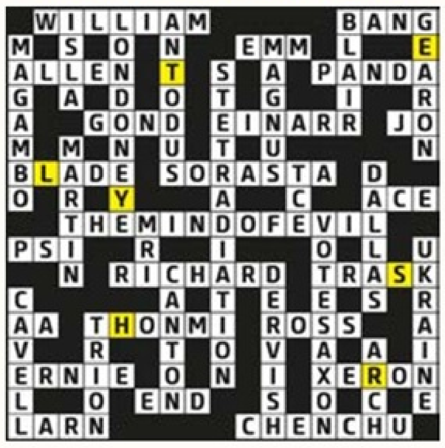


ACROSS
1 He was killed by Bragen (3,8)
6 ____ Salt – journalist for the *Cardiff Gazette* (5)
9 Soldier involved in the War Games (9)
11 Employee of Tranquil Repose: the __ (1,1)
13 Toby __: crewmember on Sanctuary Base 6 (3)
15 Production code of *Fury from the Deep* (1,1)
16 ___ *Enough and Time* – Twelfth Doctor story (5)
17 He was replaced with an Auton duplicate (6)
18 He declared himself Controller of the Earth following his troops' attack on Geneva (4)
19 Immortality ___ – Vinvocci device (4)
21 (and 30 Across) Dalek operator (2,4)
22 Deity worshipped by the Deons (2)
23 Dalek operator (4,5,6)
28 (and 35 Across and 8 Down) What the Solitract does (2,5,3,4)
29 Production code of *The Faceless Ones* (1,1)
30 See 21 Across
31 Machine that turned thoughts into pictures (1,1,1,1)
34 Alec, Eric or Jane – colonists in space (6)
35 See 28 Across
37 Planet where the Issigri Mining Company operated (2)
38 The Face of __ (3)
39 Production code of *The Wheel in Space* (1,1)
40 Mars: The – (3,6)
43 Planet of the Mutts (5)
44 Episode two of *The Chase*: *The* – (5,2,4)

DOWN
2 _ Wells – writer the Sixth Doctor met (1,1)
3 Queen who married the Doctor (9)
4 Organisation that detected the Silurian ark on a collision course with Earth (1,1,1)
5 The time ____ – part of the TARDIS console (5)
6 Unearthly or Timeless ____ (5)
7 Dalek slave the Doctor met on Skaro (6)
8 See 28 Across
10 Played the Doctor in *The Curse of Fatal Death* (5,8)
12 He found a cure for spectrox toxaemia (6)
14 Creature encountered on Orphan 55 (4)
19 *The Tribe of* __ – working title for the first *Doctor Who* story (3)
20 One of the Savages (3)
24 Staff Sergeant Arnold, for example (1,1,1)
25 __ *You Hear Me?* Thirteenth Doctor story (3)
26 Incident at the Bank of Karabraxos (4,5)
27 Time it would take for Erato to create a new shell for his ship: 26 _____ (6)
29 Thal that helped attack the Dalek city (7)
32 A robot made entirely of leather (4)
33 Manussan expert on the Mara (6)
35 Mechanically controlled on Thoros Beta (5)
36 Mogran, for example (5)
41 What Susan told David Campbell she did after Barbara said she could cook (3)
42 _ Foreman, scrap merchant (1,1)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



	W	I	L	L	I	A	M						B	A	N	G
M		S		O		N			E	M	M		L			E
A	L	L	E	N		T		S		A		P	A	N	D	A
G		A		D		O		T		G			I			R
A			G	O	N	D		E	I	N	A	R	R		J	O
M		M		N		U		T		U						N
B	L	A	D	E		S	O	R	A	S	T	A		D		
O		R		Y				A			C			A	C	E
		T	H	E	M	I	N	D	O	F	E	V	I	L		
P	S	I			R			I				O		L		U
		N		R	I	C	H	A	R	D		T	R	A	S	K
C						A		T		E		E		S		R
A	A		T	H	O	N	M	I		R	O	S	S			A
V			R			T		O		V		A		A		I
E	R	N	I	E		O		N		I		X	E	R	O	N
L			O		E	N	D			S		O		C		E
L	A	R	N						C	H	E	N	C	H	U	

LAST ISSUE'S PRIZE WORD: SLYTHER

THE COMPLETE TWELFTH SERIES DVD

BBC
DOCTOR WHO
THE COMPLETE TWELFTH SERIES
ALSO INCLUDES DOCTOR WHO RESOLUTION SPECIAL
12
5 DISCS

The 2020 series of *Doctor Who,* starring Jodie Whittaker as the Doctor with Bradley Walsh as Graham, Tosin Cole as Ryan and Mandip Gill as Yaz, is out now on DVD and Blu-ray.

The release includes all ten episodes: *Spyfall* Parts One and Two written by Chris Chibnall, *Orphan 55* by Ed Hime, *Nikola Tesla's Night of Terror* by Nina Metivier, *Fugitive of the Judoon* by Vinay Patel and Chris Chibnall, *Praxeus* by Pete McTighe and Chris Chibnall, *Can You Hear Me?* by Charlene James, *The Haunting of Villa Diodati* by Maxine Alderton, and *Ascension of the Cybermen* and *The Timeless Children* by Chris Chibnall.

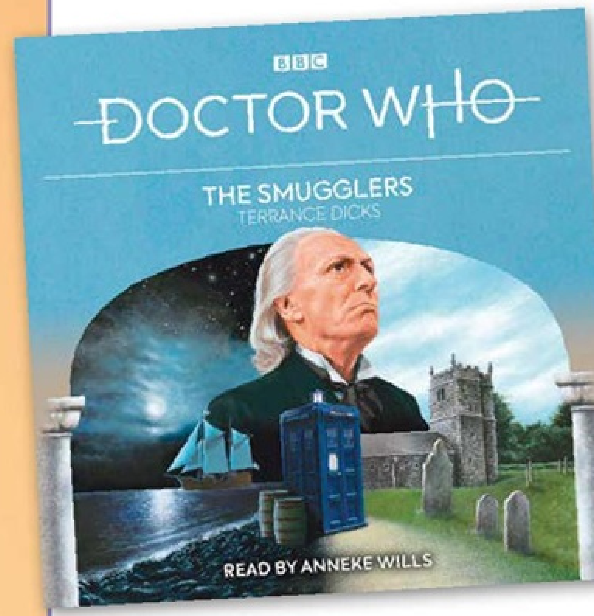
It's available now from Amazon, RRP £49.99 as a Blu-ray steelbook, £39.99 as a standard Blu-ray and £34.99 on DVD. **DWM** has **FIVE** copies of the DVD to give away. Fancy trying to win one? Just answer the following question correctly:

Who played the Master in Series 12 of *Doctor Who*?
A Sacha Dhawan **B** Sacha Distel **C** Sacha Baron Cohen

THE SMUGGLERS TALKING BOOK

Anneke Wills, who played Polly, reads Terrance Dicks' novelisation of Brian Hayles' 1966 serial *The Smugglers*, a story featuring the First Doctor.

The TARDIS lands on the Cornish coast in the 17th century and the Doctor and his new companions, Ben and Polly, stumble upon a plot by the local Squire to receive and offload contraband goods. The time travellers meet the churchwarden, whose last words to the Doctor hint at the whereabouts of hidden treasure.



When pirate captain Samuel Pike learns of this, he kidnaps the Doctor and demands to be given the cryptic clue...

The Smugglers is available in August, RRP £20 on CD, or £17.99 to download. Thanks to BBC Audio we have **FIVE** of the CDs to give away. If you'd like the chance to win one of them, just answer the following question correctly:

In the TV version of *The Smugglers*, who played the Squire?
A Paul Whitsun-Jones **B** Paul McGann **C** Paul Cornell

THE SIXTH DOCTOR AND PERI: VOLUME ONE AUDIO DRAMA

BBC
DOCTOR WHO
FULL CAST AUDIO DRAMA STARRING COLIN BAKER · NICOLA BRYANT
THE SIXTH DOCTOR AND PERI
VOLUME ONE

New from Big Finish is *The Sixth Doctor and Peri: Volume One*, a full-cast audio box set starring Colin Baker as the Doctor and Nicola Bryant as Peri Brown.

The set comprises four new audio adventures set after the 1986 TV story *The Trial of a Time Lord*, and sees the Doctor and Peri travel to 19th-century Africa, futuristic Earth colonies and a 1970s film studio. They also have an encounter with Sigmund Freud!

The stories are: *The Headless Ones* by James Parsons and Andrew Stirling-Brown, *Like* by Jacqueline Rayner, *The Vanity Trap* by Stuart Manning, and *Conflict Theory* by Nev Fountain.

The Sixth Doctor and Peri: Volume One is available in August from *bigfinish.com*, priced £24.99 on CD or £19.99 to download. Thanks to Big Finish we've got **FIVE** copies to give away. To be in with a chance of winning one, correctly answer the following question:

What was the name of the writer encountered by the Sixth Doctor and Peri in the 1985 TV story *Timelash*?
A PG Wodehouse **B** HG Wells **C** JR Hartley

OUT OF TIME AUDIO DRAMA

David Tennant and Tom Baker star in a new full-cast audio drama from Big Finish, the first of a trilogy in which each story will feature a different pair of Doctors. In *Out of Time*, written by Matt Fitton, the Tenth Doctor meets the Fourth Doctor in a sanctuary outside of time.

The Cathedral of Contemplation is an enigma. It turns through history, opening its doors across the universe to offer solace to those in need. Occasionally, the Doctor drops in. This time he's already there from several lives earlier, so when dimension barriers break down, his past and present collide. And when the Daleks invade the Cathedral, the two Doctors must unite to stop them...

BBC
DOCTOR WHO
A FULL CAST AUDIO DRAMA STARRING TOM BAKER AND DAVID TENNANT
OUT OF TIME
FEATURING NICHOLAS BRIGGS AS THE DALEKS

Out of Time is available to buy in August as a single CD release, priced £10.99, and as a download, priced £8.99, from *bigfinish.com.* We've got **FIVE** copies of the CD to give away. If you'd like to have a go at winning one, just answer the following question correctly:

David Tennant and Tom Baker both starred in which TV episode of *Doctor Who*?
A *The Two Doctors* **B** *The Day of the Doctor*
C *The Time of the Doctor*

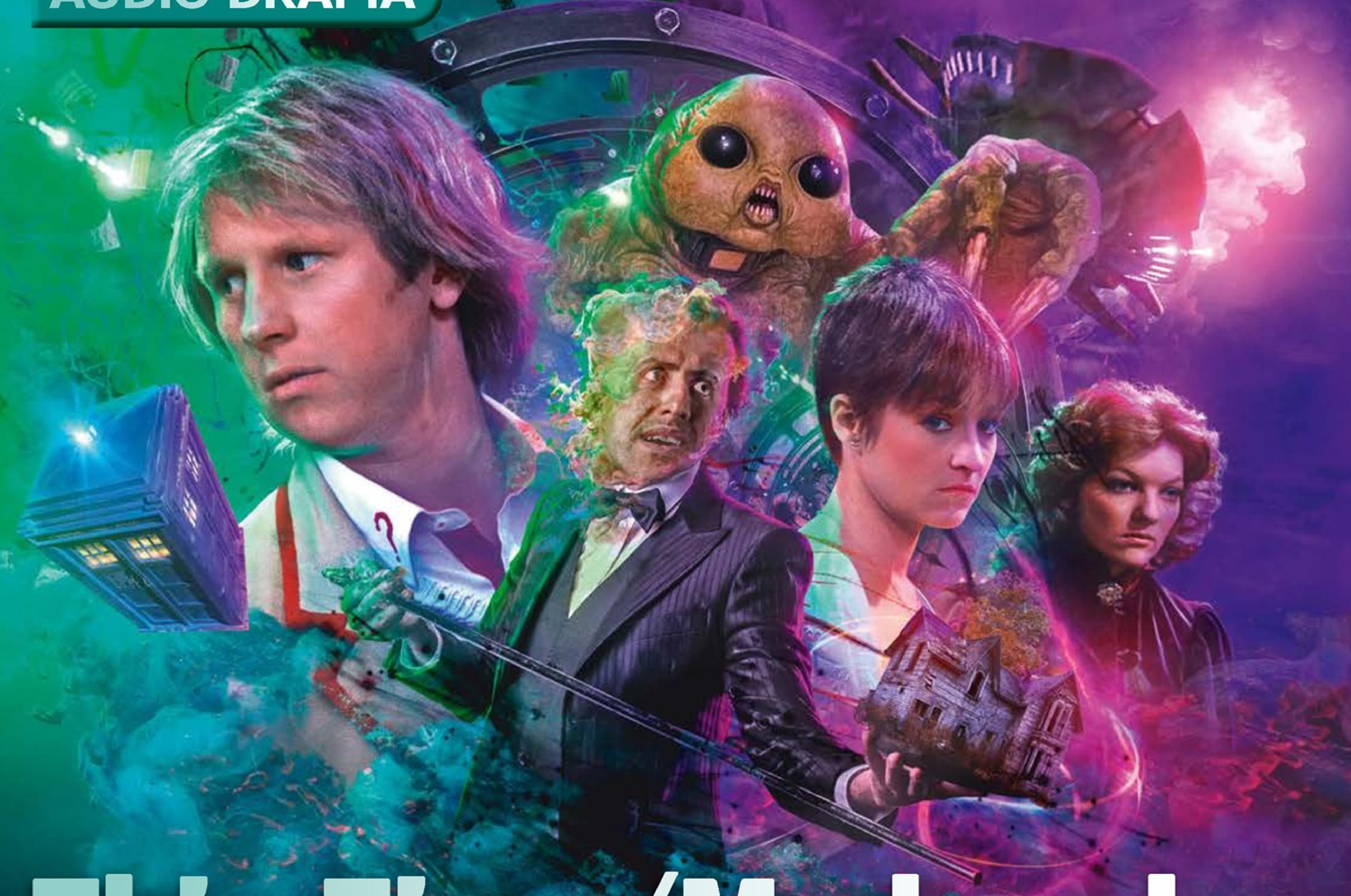
TERMS AND CONDITIONS The competitions open on Thursday 23 July 2020 and close at 23.59 on Wednesday 19 August 2020. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit https://www.bbc.com/editorialguidelines/guidance/code-of-conduct. Prizes will be sent to winners as soon as possible. However, due to the Coronavirus lockdown restrictions there may be a delay in dispatching some items.

Coming Soon...

We talk to the talents behind the upcoming *Doctor Who* releases.

AUDIO DRAMA

Previews by **DAN TOSTEVIN**



Thin Time/Madquake

BIG FINISH
RRP £14.99 (CD), £12.99 (download)
RELEASED August

Written by **Dan Abnett**, **Guy Adams**

STARRING
The Doctor **Peter Davison**
Nyssa **Sarah Sutton**
Tegan Jovanka **Janet Fielding**
Marc **George Watkins**
Bella **Doña Croll**
Mison **Raj Ghatak**
Cott **Kate Isitt**
John Hobshaw **Zaqi Ismail**
Stubbs **Nicholas Khan**
Mrs Polly **Luyanda Unati Lewis-Nyawo**
Charles Crookshap **Wilf Scolding**
Grumma **Harley Viveash**

The Fifth Doctor is about to be reunited with Nyssa, Tegan and Marc – the companions he abandoned. But before that happens, there are two stories still to be told of their time apart.

The first is *Thin Time*, a solo adventure for the Doctor written by Dan Abnett. "Scott [Handcock, the producer] gave me a very specific brief in terms of where to start and finish," says Dan. "So I constructed the story that I thought would be nice to tell, and made sure it fitted like a plug into both ends. Big Finish works to different-sized casts, and this one was going to be comparatively small. So I started to think about it as a claustrophobic little story, where characters are put in a small situation. I suppose it's what on television would be called a bottle episode."

Like previous stories in this run, *Thin Time* explores the Doctor's mindset following the death of Adric (on screen, in 1982's *Earthshock*) and near-death of Marc (on audio, in 2019's *Conversion*). "He's at quite a low ebb," says Dan. "He's become convinced that anybody who travels with him is put at enormous risk, and that that's not something he should allow people to do. So he has essentially walked away from his companions and gone off on his own."

In *Thin Time*, his wanderings bring him to a London house on Halloween night in 1892. "The people there were expecting him, which comes as a terrible shock to him," says Dan. "They don't know what he's going to say, but they know that a traveller who can shift their shape and is essentially coming from the future, is about to arrive at this auspicious hour. So there's a reversal of the normal

conversation when the Doctor steps out of his TARDIS and encounters bemused people looking on, because at this point *he's* the bemused person."

Preparations for his arrival have been made by Charles Crookshap. "He's a famous author of his day specialising in what might be described as 'scientific romance', so a little bit like HG Wells," Dan explains. "He imagines things that may possibly come to pass – future technologies and stuff like that. He's been working away feverishly at his latest book, and has become obsessed and convinced by the idea that it's possible to communicate with the future and learn its secrets. He's gone to quite elaborate lengths to make that happen..."

Written by Guy Adams, *Madquake* brings the TARDIS crew back together – but only after the Doctor's companions have faced an alien threat without him.

"That was the main thing that interested me with this family and this set-up," says Guy. "I thought, 'How would they cope without the Doctor? Perfectly well. Arguably better!' It's a weird dynamic, this one. They *do* love one another, in their own strange way. And yet, of all the TARDIS teams, this feels the most like a bunch of hostages all trapped in the same boat. I thought it would be quite nice if they proved to themselves that they're not there because they *need* the Doctor. They might need him to be able to get home, but that's *all* they need him for; they're perfectly amazing people in their own right."

Guy found that the Doctor's absence didn't affect the way the story unfolded. "What I was noticing is: the Doctor always leads the *Doctor Who* stories because the Doctor speaks the loudest," he says. "You take the Doctor away and, in this particular team, Tegan arguably becomes the leader. Whether she's the most capable – whether she's the one who can save the day or not – is almost neither here nor there; she's certainly the one who's going to take control. So, structurally, it's basically the same. She gets her version of that dynamic – that dominant voice throughout, which is what tends to guide you through a *Doctor Who* story. It's just a different person's voice this time."

Madquake pits Tegan and the others against a familiar family from Raxacoricofallapatorius. "The Slitheen are brilliant, because they're psychopathic clowns," says Guy. "They're funny and foolish and cumbersome and lethal, and they want to hunt you down and tear you to shreds. I think that's what *Doctor Who* does best – when it takes the absurd and the fun and the childlike, and gives it teeth. So I think the Slitheen are a perfect *Doctor Who* villain.

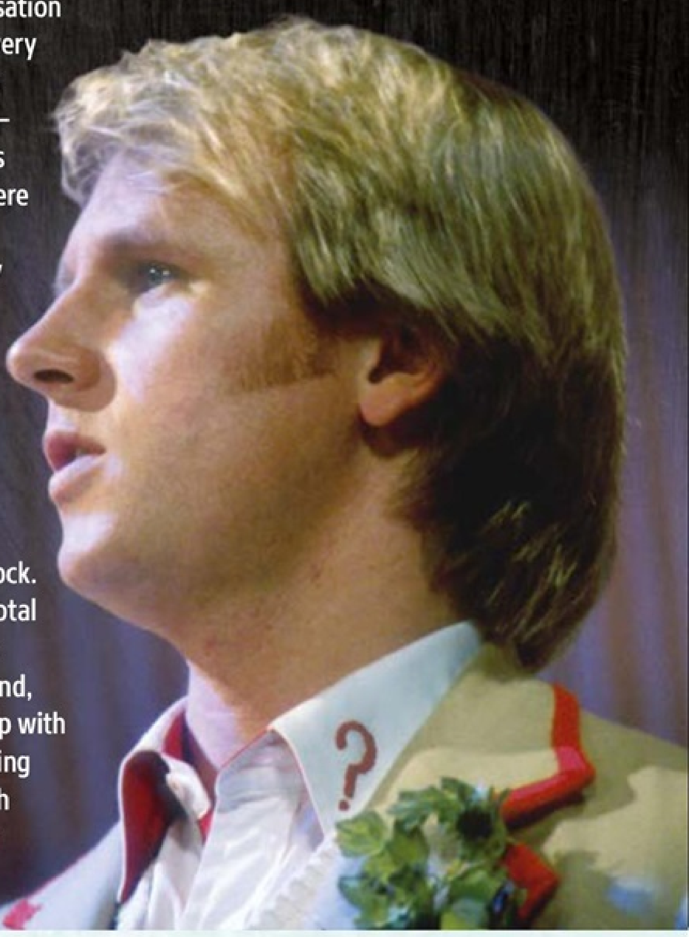
> "The Slitheen are brilliant, because they're psychopathic clowns." GUY ADAMS

THE TURNING POINT

It's during the events of *Thin Time* that the Fifth Doctor finally decides to stop travelling alone. For writer Dan Abnett, that added an extra dimension to the script.

"If I'd been asked to write it [without the continuity], I think the business of that story would have been perfectly entertaining," he says. "It would have been exciting. It would have been scary. There would have been a good, and possibly quite amusing, interaction with the people the Doctor was caught in the house with. But because he comes into it with this baggage, and these things on his mind, there's a much more personal quality to the conversations that they have about things – about loss, and having people with you, and what happens when those people aren't there."

There's one conversation in particular – at the very end of *Thin Time*, with someone unexpected – that crystallises things for the Doctor. "We were working quite hard to find the reason why the Doctor chooses to go back to his companions *now*, as opposed to any of the other stories we've told where he's travelling solo," says producer Scott Handcock. "There has to be a pivotal moment to change his take on the universe and, indeed, his relationship with his companions. Working through the script with Dan, there organically came quite a significant moment that will hopefully please a lot of long-term *Doctor Who* fans..."



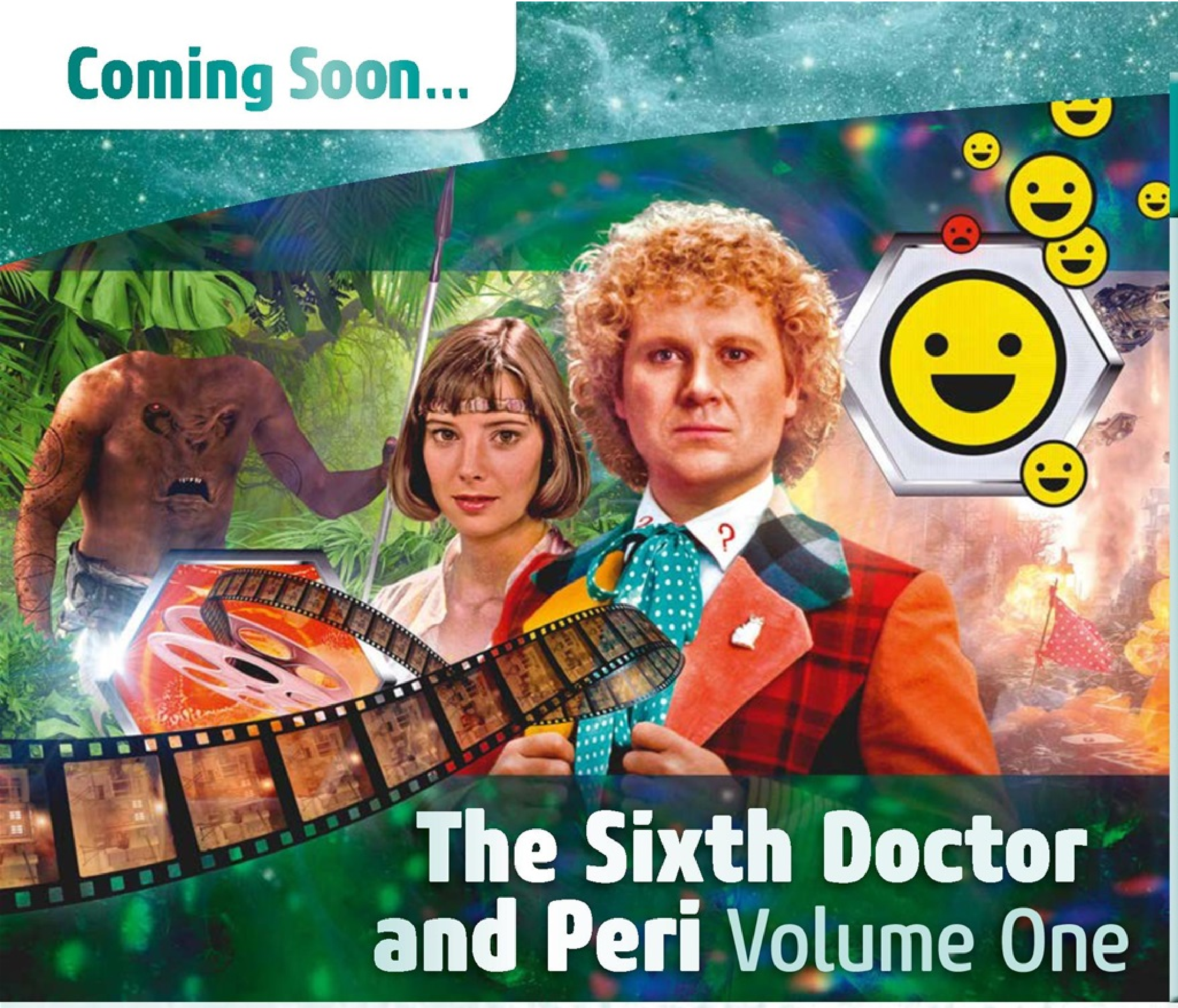
Opposite page: Tom Webster's cover art for *Thin Time/Madquake*.

Top left: Tegan (Janet Fielding) in *Terminus* (1983).

Above right: The Doctor (Peter Davison) in *Mawdryn Undead* (1983).

Left inset: A Slitheen in *World War Three* (2005).

Below: The cast of *Madquake* includes (left to right) Harley Viveash, Doña Croll, Raj Ghatak, Janet Fielding, George Watkins and Sarah Sutton.



The Sixth Doctor and Peri Volume One

BIG FINISH
RRP £14.99 (CD), £12.99 (download)
RELEASED August

Comprises:
1.1 The Headless Ones
by **James Parsons** and **Andrew Stirling-Brown**
1.2 Like by **Jacqueline Rayner**
1.3 The Vanity Trap
by **Stuart Manning**
1.4 Conflict Theory
by **Nev Fountain**

STARRING
The Doctor **Colin Baker**
Peri Brown **Nicola Bryant**
Amanda Latimer **Deirdre Mullins**
Lord Oliver Erpingham **Hugh Skinner**
Siyanda **Vivienne Acheampong**
Kaylin **Javone Prince**
Christie **Lucy Robinson**
Marconi **Eilidh Loan**
Hoffmann **Amelia Donkor**
Governor Crompton **Rachel Atkins**
Sandis-Fernis **Timothy Blore**
Myrna Kendal **Sarah Douglas**
Carolyn Sue **Rosie Baker**
Jimmy Garfield **Stephen Critchlow**
Dr Karp **Ryan Forde Iosco**
Dr Freud **David Sibley**
The Complex **Raj Ghatak**
Dodo **George Naylor**

In her original travels with the Doctor, Peri Brown went from botany student to warrior queen. In 2014, Big Finish brought her back on board the TARDIS for new adventures later in life – and in August, that storyline makes its long-awaited return.

"In the TV series, Peri is still very young," says Scott Handcock, producer and director of *The Sixth Doctor and Peri*. "She's very headstrong, but still learning who she is. By the time she and the Doctor part company, she's already a little more grounded, a little bit older. And by the time they reunite in the 2014 audios, she's been queen for five years. She's a lot more confident with the people she has to confront, including the Doctor. Their relationship is a lot more equal, and they're very comfortable in challenging each other. So they're still very much the people we knew back in the 1980s, but their dynamic has developed."

The first of their four new stories is *The Headless Ones*. Written by James Parsons and Andrew Stirling-Brown, it's based on ancient tales of headless creatures with faces in their chests. "When James and Andrew pitched the idea of the headless ones, the B'lemyae, I was immediately intrigued," says Scott. "When I discovered they were based on a real myth – absolutely fascinated! It feels like such a *Doctor Who* idea. It was irresistible to explore that period of history and these mystical beings."

In *Like*, Jacqueline Rayner introduces us to a society structured like social media. "Even though these scripts were written back in 2017, it feels extremely current," says Scott. "And it's a really interesting story for the Sixth Doctor and Peri, because there are echoes of [the 1985 serial] *Vengeance on Varos*, where they were in a society that was almost *Big Brother*-like. But it's a very, very different story this time – it's a lighter take on quite a dark issue."

The Vanity Trap is written by Stuart Manning and set in the world of film. "Stuart pitched the idea of a story set on a British film set in the 1970s, inspired by those old Hammer and Amicus films, which felt like it had untapped potential," says Scott. "There have been quite a few *Doctor Who* stories set in Hollywood, telling tales of the silver screen. But the idea of telling a story set in the UK with an American starlet travelling over, and then the Doctor getting involved, was quite lovely. There's also a really eerie time-travel story at the heart of it. It's very *Sapphire & Steel*, which Colin Baker immediately picked up on and loved."

Nev Fountain wraps things up with *Conflict Theory*, in which the main characters consult robotic Sigmund Freuds. "The final story is truly an exploration of the Doctor and Peri's relationship," says Scott.

> **"They're still very much the people we knew back in the 1980s, but their dynamic has developed."** SCOTT HANDCOCK

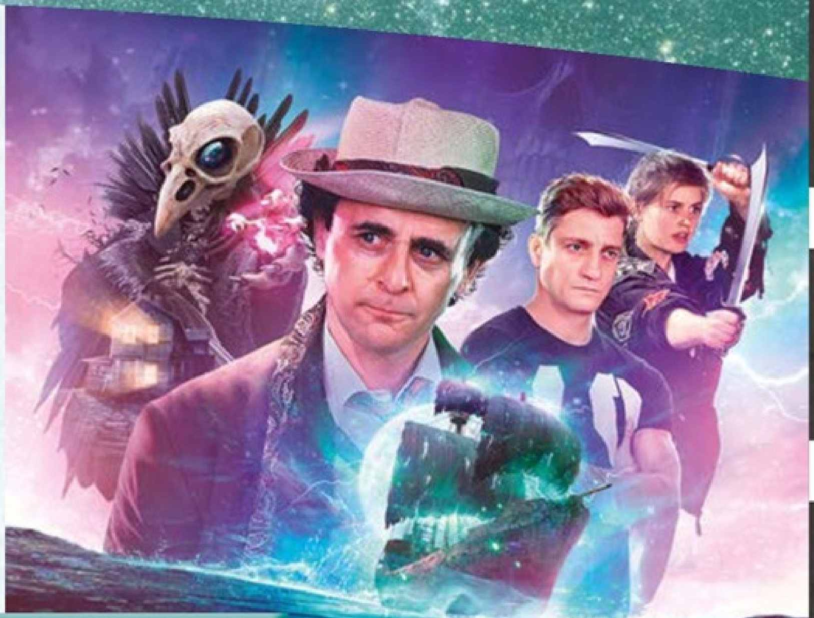
"Nev is great at getting inside people's heads, and communicating feelings in a quite profound but comedic way. We see how the Doctor and Peri view one another at this point, and the issues they may have with one another, and how they ultimately come to a resolution. It might not be what people are expecting, but it feels very true to both characters.

"One of the surprising things about the story is the examination of the Doctor's relationship to *all* his companions," adds Scott. "Nev makes a really insightful comment on who the Doctor chooses to travel with, going right back to the beginning of the series. It feels very faithful to the show, whilst offering a new perspective. It's always fascinating to have those stories that take the familiar and put it under a whole new light."

Top: Will Brooks' cover art for *The Sixth Doctor and Peri: Volume One.*

Left: Colin Baker and Nicola Bryant.

The Flying Dutchmen/ Displaced



BIG FINISH
RRP £14.99 (CD), £12.99 (download)
RELEASED September

Written by **Katharine Armitage**, **Gemma Arrowsmith**

STARRING
The Doctor **Sylvester McCoy**
Ace **Sophie Aldred**
Hex **Philip Olivier**
Alexander Marfleet **Nicholas Khan**
Unsworth **Stephen Wight**
Curtis/Crewman **Nigel Fairs**
Archie/Anna **Carly Day**
Harri/Penny Tungate/The Matriarch **Patience Tomlinson**
The Kraw/George **Alexander Bean**

The Seventh Doctor, Ace and Hex are back for two spooky new adventures.

In *The Flying Dutchman*, they land aboard an 18th-century vessel in the middle of the ocean, and learn that its crew have sighted the eponymous 'ghost ship' of legend. "I thought setting the whole thing aboard a ship would make for a good soundscape," explains writer Gemma Arrowsmith. "You would have creaking wood and the sea. I thought, 'That probably lends itself quite well to an audio drama.' That was the initial catalyst that made me choose the *Flying Dutchman*, and then I had to learn all about it. The myth went on for hundreds of years: it's a ghostly ship that maybe has the souls of the dead aboard it, and you hear them calling out, and it glows, and it's a portent of doom..."

The main characters interpret the apparition in different ways. "I thought Ace would be the one who wants the excitement, and wants it to be aliens," says Gemma. "Of the three, I thought Hex would be the one that's like, 'There's more things in Heaven and Earth, so I think this is ghosts.' In audio, dialogue is everything, so it's really fun when they can bounce off one another and warmly disagree.

"And also, I absolutely *love* writing bickering!" she adds, laughing. "I was writing on a Netflix thing, and whenever they wanted two minutes of the characters bickering, it was like, 'Gemma, that'll be you!' So there's a lot of that in this script."

Displaced is set in a modern family home that seems to have been suddenly abandoned. Its writer, Kat Armitage, was inspired by a house she and her mum had stumbled across many years earlier.

"We were driving across Norfolk and decided to not take the main roads," she remembers. "The Fens are the most amazing place. It's a landscape unlike any other. It has a real sense of folklore and myth about it, whilst at the same time being quite bleak. We went down this tiny road, and either side of us were these empty, burnt-out buildings. We went a bit further, and the road just stopped. And to the right, there was this farmhouse. It was like a family house – there was a car outside, and there were pictures kids had drawn at the window – but there was no sound and no movement. There was something a bit lost and creepy about it.

"It was probably a family just living their life!" she concedes, smiling, "But I've never seen a house that looked so occupied and yet had no signs of life at all. And when I started to think about what I wanted to do with the Doctor, Ace and Hex, the idea of putting them in a space like that really appealed. I liked the idea of putting that pseudo-family in a family home."

Within that family dynamic, the shifting relationship between Ace and Hex stood out to Kat. "We always talk about families as units, but they're actually made up of tension," she says. "Most of the time, families are forces of push and pull – away from each other, towards each other – which is how they create this sense of solidity. But the idea that they're stable or dormant is just rubbish!

"What I like about audio drama is the way it gets inside your ears, gets inside your head," Kat concludes. "So I love the idea of listeners getting that haunted feeling – that feeling of claustrophobia, that feeling of 'everything is uncertain'. I think that's where the characters and the creepiness come together." **DWM**

Top: Simon Holub's cover art for *The Flying Dutchman/Displaced*.

Left: Cast members Stephen Wight, Carly Day, Nigel Fairs, Sophie Aldred, Nicholas Khan, Sylvester McCoy and Philip Olivier, with director Samuel Clemens.

Upcoming Releases

BLU-RAY/STEELBOOK

Monday 10 August
- *The Complete Sixth Series* (Eleventh Doctor) BBC Studios £27.99

AUDIOS

AUGUST RELEASES

- *Out of Time 1* [Fourth and Tenth Doctor] by Matt Fitton Big Finish £10.99 (CD), £8.99 (download)

- *Thin Time/Madquake* [Fifth Doctor] by Dan Abnett, Guy Adams Big Finish £14.99 (CD), £12.99 (download)

- *The Sixth Doctor and Peri: Volume One* by Nev Fountain, Stuart Manning, James Parsons and Andrew Stirling-Brown, Jacqueline Rayner Big Finish £24.99 (CD), £19.99 (download)

- *These Stolen Hours* [Sixth Doctor] by Grace Knight Big Finish £2.99 (download)

- *Torchwood Soho – Parasite* by James Goss
- Big Finish £19.99 (CD), £16.99 (download)

Thursday 6 August

- *The Smugglers* [First Doctor] by Terrance Dicks BBC Audio £20 (CD), £9 (download)

SEPTEMBER RELEASES

- *Time War: Volume Four* [Eighth Doctor] Big Finish £22.99 (CD), £19.99 (download)

- *The Flying Dutchman/ Displaced* [Seventh Doctor] by Katharine Armitage, Gemma Arrowsmith Big Finish £14.99 (CD), £12.99 (download)

- *Her Own Bootstraps* [Ninth Doctor] by Amy Veeres Big Finish £2.99 (download)

Thursday 3 September

- *Enlightenment* [Fifth Doctor] by Barbara Clegg BBC Audio £20 (CD), £9 (download)

- *The Second History Collection* [comprising talking books of *The Gunfighters, The Highlanders, The War Games, The Talons of Weng-Chiang, Black Orchid*] BBC Audio £16 (download)

MAGAZINES

Thursday 20 August
- **DWM** 555 Panini £5.99

THE Blogs of Doom

Sneaky peeks into the secret diaries of characters in the Doctor's orbit...

#34: Herbert George Wells

Timelash (1985)

Oh my goodness! I have had such a *wonderful* adventure on the planet Karfel. I have seen scientific marvels beyond imagination. And I am inspired! Such stories I will write, based on what I have witnessed of other times and other worlds. I should be able to get a dozen books out of it, at least! I must write down my ideas now, lest I forget!

The Time Machine

A young man builds a fantastical machine that can travel in time. A blue monolith, bigger on the inside than the outside. He travels to the far future, where all the remaining humans – all 500 of them – live inside a citadel. There, he meets Vena, a lovely young lady from the future. She is repressed, distant and emotionless but simmers with a fiery passion, and it is down to the young man to teach her how to love again. A scientific romance! Or possibly a damning satire of the structural inequalities of the class system, one for the boys in the Fabian Society.

***Thoughts:** also work in the Morlox somewhere? Hideous, cave-dwelling lizards? Maybe they could be secretly in charge, running things from a bunker? Not sure about time ship being a blue monolith, bit fanciful.*

The Wonderful Visit

A young man is conducting a seance in his cottage in the Highlands when he is visited by Vena, a lovely young lady from the future who is repressed, distant and emotionless but who simmers with a fiery passion. He has to teach her how to love again. A scathing satire on female oppression, one for the girls in the suffrage movement.

***Thoughts:** maybe make young lady an angel? Not sure this story is that memorable.*

The War of the Worlds

A war between worlds! The Earth is attacked by hideous snake-creatures from the planet Bandril. Their grain supply has run out so they intend to turn Earth into an enormous wheat field. They plan to install a puppet government – but are the Bandrils guided by an unseen hand? A biting satire of colonialism. Or possibly a musical! "The chances of Bandrils coming from space are a million to one... but still they come!" Pew-pew-pew!

***Thoughts:** planet Bandril bit of a stretch. Make it Mars? Maybe alien wheat could be red weed? Also, aliens need some way of getting around. Walking machines? Three legs hasn't been done.*

The Invisible Man

A young man – let's call him Griff – discovers a way to make himself invisible using crystals that send him ten seconds into the future. Then he goes around punching people who annoy him on the nose, knocking off policeman's helmets. Could be a comedy or a social satire about how behavioural norms are maintained.

***Thoughts:** crystals a bit complicated. Maybe he could just drink a potion?*

The Laboratory of Doctor Borad

A young man – let's call him Edward – encounters a scientist who has been conducting obscene experiments resulting in monstrous hybrids that are half-man, half-beast. He has even become half-monster himself – and created his own clone! An incisive satire of vivisection, one for the boys in the National Anti-Vivisection Society.

***Thoughts:** Doctor Borad sounds silly. Make him French. Setting? An island? Not sure villain would be so stupid as to accidentally make himself a hybrid. Discuss cloning with Huxley's boy, see what he thinks.*

When the Sleeper Wakes

A young man – let's call him Graham – takes too many sleeping tablets and wakes up in the far future, where everyone lives in a citadel, all 500 of them. Special 'wall-screens' are used for propaganda and there are some rebels. A mordant satire on the use of information technology to suppress the masses.

***Thoughts:** Graham should meet a young lady who is repressed, distant and emotionless but who simmers with a fiery passion. He has to teach her how to love again. She could be called Vena.*

The War in ~~Space~~ the Air

The future of warfare – huge warheads travelling through space. The only way to stop them is by materialising a craft in front of them so they explode and then dematerialising.

***Thoughts:** not sure how this works. The Doctor said he would explain but he never did. Maybe just write about aeroplanes?*

~~The Time Lash~~

A machine that transports convicted prisoners into exile – through time! A topical satire on the penal system?

***Thoughts:** transportation of convicts ended in 1868, not really topical.*

~~The Blue Men~~

Machines that look like men, except they are bright blue and talk in a funny way and get curiously baffled by mirrors.

***Thoughts:** nobody is going to take this one seriously.*

~~The Time Gun~~

A gun that can send people back in time!

~~The Man with Another Face~~

~~The Crystal Cliff~~

~~The Poisonous Plants~~

~~The Beekeepers~~

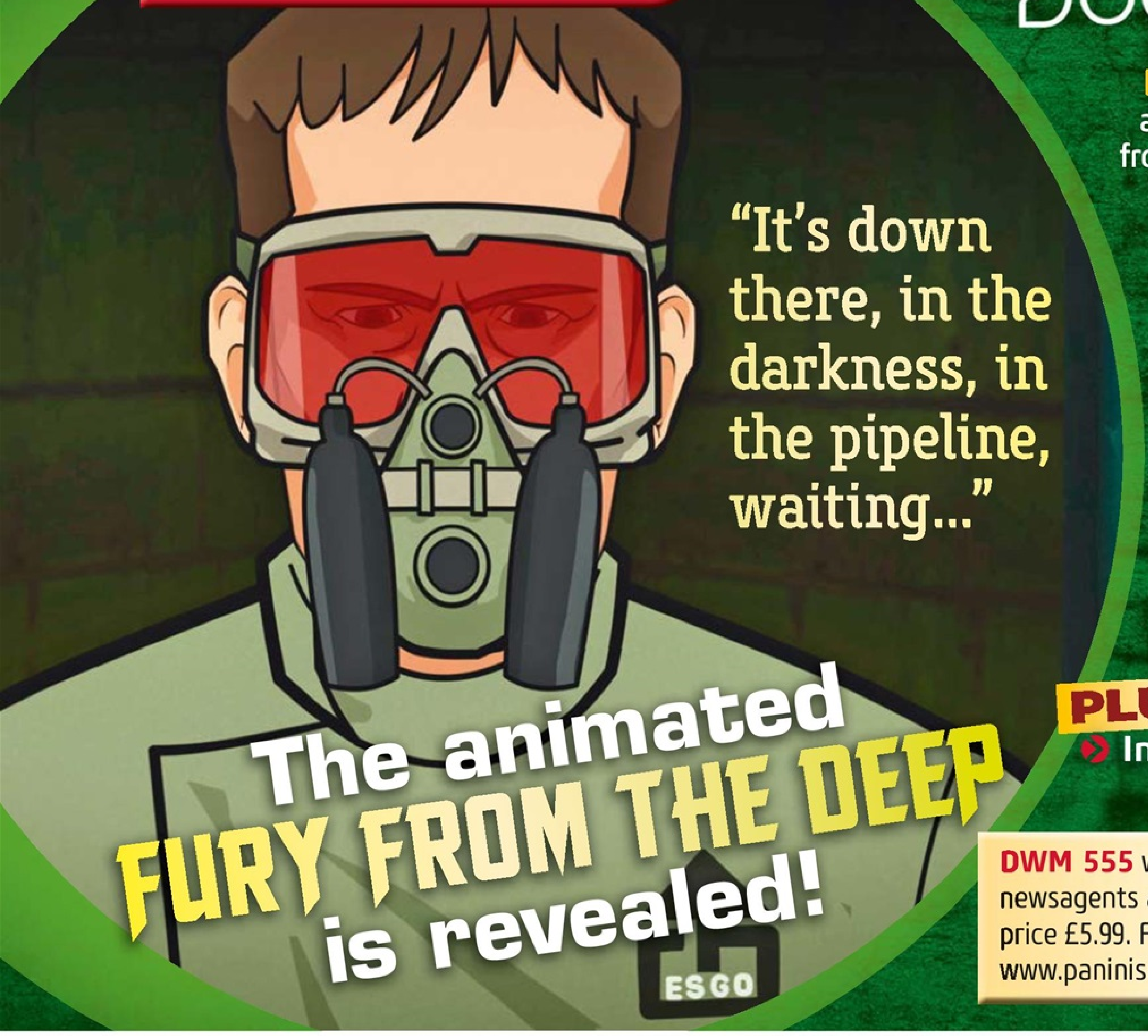
~~Never Mind the Morlox it's the Socks Bandrils~~

As told to Jonathan Morris

ILLUSTRATION BY BEN MORRIS

Next Issue...

BBC DOCTOR WHO MAGAZINE™



"It's down there, in the darkness, in the pipeline, waiting..."

The animated FURY FROM THE DEEP is revealed!

Derek Jacobi answers questions from the TARDIS tin.

Smart to be Square Inside BSB's *Doctor Who* weekend.

The Seven-Year Itch How *Doctor Who* was reimagined for the 70s.

PLUS! News Reviews Interviews Competitions AND MUCH MORE!

DWM 555 will be available at WHSmith, newsagents and comic shops from **20 August**, price £5.99. For free delivery, subscribe at www.paninisubscriptions.co.uk/drwho

DIGITAL EDITIONS OF DWM!

Did you know that **DWM** is available to read on mobile devices and computers?

DOCTOR WHO
THE STORY OF DOCTOR WHO
THEY ARE... THE DALEKS!
SPECIAL EDITION
DOCTOR WHO MAGAZINE
TARGET BOOKS
The writers, artists and editors revisit a golden age of Doctor Who publishing
BACK ON TARGET
THE FIRST FIVE DECADES AS VOTED BY YOU!
THE DOCTOR WHO COMPANION
THE ESSENTIAL DOCTOR WHO
SCIENCE AND TECHNOLOGY

Download rare and out-of-print back issues of **DWM**, Specials and bookazines, many at bargain prices, from pocketmags.com today!

FULL CAST AUDIO DRAMAS FROM **BIGFINISH.COM**

COLLECTOR'S EDITION CD BOX SET AND DOWNLOAD

FROM THE WORLDS OF

BBC DOCTOR WHO

MICHELLE **GOMEZ** • RUFUS **HOUND** • GINA **McKEE** • DAN **STARKEY**

MISSY

SERIES ONE
AVAILABLE NOW

SERIES TWO
AVAILABLE JULY 2020

SCAN QR CODE TO HEAR MORE

bgfn.sh/nice

BIG FINISH | WE LOVE STORIES

BBC STUDIOS

@BIGFINISH • THEBIGFINISH • BIGFINISHPROD

BBC, Doctor Who (word marks, logos and devices), and TARDIS (word marks and devices) are trade marks of the British Broadcasting Corporation and are used under licence. BBC logo © BBC 1996. Doctor Who logo © BBC 2018. Licensed by BBC Studios. The Sontarans created by Robert Holmes and used under licence. The Ogrons created by Terry Nation and used under licence.

BBC
DOCTOR WHO
MAGAZINE™